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MAY, 1946

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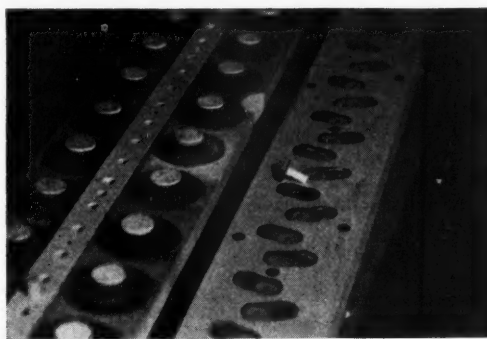
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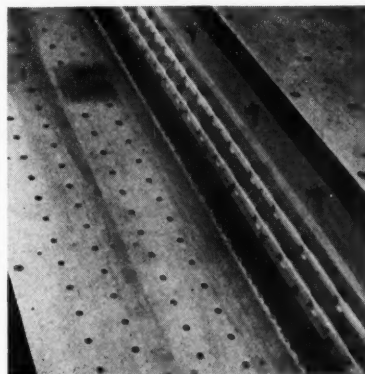
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BACH: *Prelude & Fugue in A-minor*, 10p. md. (Gray, 75¢). 'The Great A-Minor' in convenient edition by itself, with some mild registrational suggestions keyed in on the bottoms of the pages.

*Bach, ar. E. Power Biggs: *Two Sinfonias*, 4p. me. (Gray, 75¢). The first is to Cantata 106, "God's Time is Best," an expressive melody for the richest solo voice or combination in the organ, against a steady rhythmic accompaniment in lefthand and pedal. The second is to Cantata 156, "I Stand at the Threshold," another superior Bach melody but this time over an accompaniment nobody else would dare write, or possibly could; simple means, used with telling effect.

Dr. Robert Leech BEDELL: *Grand Choeur*, Fm, 7p. me. (Gray, 75¢). A good old brilliant postlude-style piece that makes real music of the bombastic sort, good for prelude to any festival service. Dr. Bedell uses some consecutive-fifths but you'll like the music they make. Good also for what Dr. Diggle speaks of as the church-recital.

Richard Keys BIGGS: *Andantino*, Gm, 3p. e. (Delkas, 50¢). A solemn melody in a detached sort of a way that makes it sound more like an Elegy than an Andantino, possibly thanks to Mr. Lemare. Its minor key makes it quite different from that other famous melody Mr. Biggs produced a decade or so ago.

Seth BINGHAM: *Seven Preludes or Postludes on Lowell Mason Hymns*, 32p. me. (Gray, \$2.00). Enough of the tune is always retained to enable the congregation to realize they are hearing something pertaining to fundamental church music, but otherwise the inventiveness takes hold in an effort to provide what the title of the set claims. All tunes are commonly known to average congregations here.

Allanson G. Y. BROWN: *A Festive Alleluia*, C, 4p. me. (Schmidt, 60¢). A piece of music for the church service, somewhat full-organ style.

Johann Heinrich Buttstett, ed.N.Hennefield: *Album of Five pieces*, 16p. me. (Liturgical Music Press, \$1.50). *Christ Lay in Bonds of Death* opens with a fugue on a good theme, well developed, and then several movements in 3-part in variation style; all makes music of genuine interest even for today. *God's Son is Coming* is another excellent piece of music in contrapuntal style. *From Heaven High* is a one-page filler. *This Day so Full* is longer but run-of-the-mill stuff. *How Brightly Shines* is somewhat better. The worth of the first two is high enough to make the album a necessary addition to any library. One peculiarity of music of this kind is that it can be subjected to various extremes of interpretation—fast & noisy, or quiet & beautifully-colored. Buttstett was quite a man; better get acquainted with him.

Louis Nicolas Clerambault: *Suite on 1st Tone*. 16p. me. (Liturgical Music Press, \$1.50). There are seven movements and much of it is without Pedal. Those wishing to struggle

with ornaments will have plenty of them here. No. 3, *Duet*, is attractive, built on a real theme; No. 5, an allegretto, is also attractive, with a good theme.

Francois Couperin: *Selected Compositions*, 16p. me. (Liturgical Music Press, \$1.50). Here we have a collection of pieces intended to be played during mass, and presumably the name Couperin will look well on a program even if the music has so very little to say. Actually it is only a filler for the church service and should be confined to such uses.

Dr. Roland DIGGLE: *An Irish Legend*, Ef, 8p. me. (Schubert, 75¢). Irish flavor is strong enough to rule the piece out of church and out of recitals, but the score has trigger-settings indicated for use on the Hammond electro-tone, so that must remain its home field.

*Quinto Maganini, ar.R.L.Bedell: *Choralprelude on Archdale*, F, 3p. e. (Musicus, 60¢). A prefatory note talks about the period and its music; very hard and solemn; we can't get to the bottom of it.

*Henry Purcell, ar.R.L.Bedell: *Canon*, Am, 4p. me. (Musicus, 75¢). Three-part writing and good for postlude use in any average service.

Stanley E. SAXTON: *Pastorale & Cradle Song*, C, 4p. e. (Gray, 75¢). Originally produced in 1936. A good piece of Christmas music with carol flavor in most of it, and a brief contrasting section going headlong into discords; with the right color, even these discords will have a good effect and set off the rest of the piece.

Selected Compositions: Fugues, ed.N.Hennefield, 5 pieces, 16p. me. (Liturgical Music Press, \$1.50). Did Carl Philipp Emanuel swipe his theme from Papa? Sounds like it; also

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his workmanship. It's some fugue, attractive to the bitter end. Telemann's *Fugue 10* shows why Bach is popular and he isn't; his *Double-Fugue* is somewhat better, and might possibly make a good postlude. Johann Joseph Fux's *Fugue 3* is a dandy, nice sparkling tune deftly woven into a fugue that deserves recital use. Buxtehude's in C proves that the old-timers didn't write fugues in moments of deadly dullness of spirit but in quite frivolous & happy states of mind; if you ever catch yourself in such on the day of your recital, give your audience this piece.

Maurice C. WHITNEY: *Postlude on Come Thou Almighty King*, G, me. (Gray, 75¢). The rhythm is changed to 4-4 and the melody is handled rather adroitly to give it new emphasis. For use as a prelude or postlude when the hymn is sung by the congregation; the tune is kept out in the open, the figuration not burying it.

Church Songs

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John Hausermann: *"Berceuse,"* for medium voice and piano, Gf, 2p. me. 75¢. A lovely piece of music, "Sleep now, my baby dear," that would be fine for a Christmas service, or for the christening of an infant, or for the secular concert platform. Harmonies are warm and rich, melody is appealingly tender; it makes real music of the kind to be enjoyed by all, yet there is nothing commonplace about it. *"The Lord's Prayer,"* for low voice and organ, Ef, 3p. md. \$1.00. The accompaniment is genuine organ music, on three staves, and the melody is unusually strong, free, and vocal, though under it is an equally free accompaniment that departs from common harmonies often enough to demand both a good organist and a good vocalist for adequate performance. Our choice would be for a baritone, for then the vocal line would have the strength it calls for. If your church is accustomed to some of the milder of modern music devices, this would

be acceptable and forceful. (Both published privately and obtainable from Willard Matthews, South Penthouse, 123 East 53rd St., New York 22.)

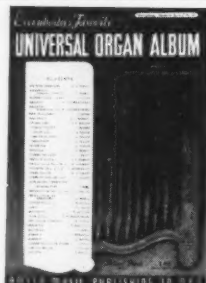
General Service Music

*A3—Claude Le Jeune, ed.H.T.David: *"Three-Part Psalms,"* 14p. u. md. (Music Press, 35¢). French and English texts; Psalms 134, 109, 95, 100, 50, in that order, under one cover. Contrapuntal writing of a fine type for the best choirs and services only.

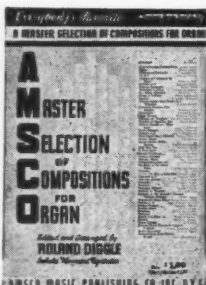
*A—Negro Spiritual, ar.N.F.Ryder: *"Let us break bread together,"* G, 3p. u. me. (J. Fischer & Bro., 15¢). Very appealing music and not too exaggerated but rather restrained, with the text restrained as well; this would be fine for any service in which a bit of sentimentality would not be out of place. If congregations with upturned noses like sugar in their coffee or polish on their automobiles, why should they think they dare scorn a little sentimentality in their Sunday music? Every normal choir and congregation will profit by this spiritual.

*A—Palestrina, ed.J.F.Williamson: *"Bonum est confiteri,"* Em, 7p. u. md. (Schirmer, 16¢). Psalm 92, Latin and English texts. Again contrapuntal music from the good old days, revived to prove the superiority of counterpoint over harmony as an approach to musical expression; neither easy to do nor easy to put over unless a congregation already understands the difference between church music and entertainment. Fine materials for any choir to work with.

*A4+—Russian, ar.H.Whitford: *"Sing praise to God the Almighty,"* G, 6p. me. (Birchard, 15¢). Text by Arranger. A brilliant anthem of good enough Russian flavor, for choirs able to do 3-part work in both men's and women's sections. It moves along with speed and conviction and makes real music in the process. There are some unison phrases to make it even stronger. It uses the device of suddenly changing



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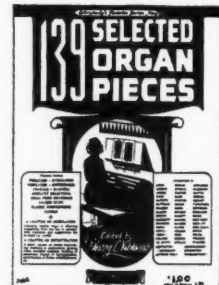
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ing from 3-4 to 2-4 rhythm, to suit the text, and thereby gains both interest and strength.

A—Heinrich Schuetz: "Four Psalms," me. (Music Press, 18¢). Psalms 20, 84, 97, 121; German texts, with most of them also in English; all presented in hymn style.

AM—Dr. Harry A. SYKES: "In Memoriam," F, 5p. me. (Flammer, 15¢). R.Baxter text. For funeral services or any occasions when death is in the background; worthy music sure to have an excellent effect both for its text and for its vehicle of men's chorus. AM—"Into the woods my Master went," Dm, 6p. u. me. (Flammer, 16¢). S.Lanier text. It opens on the hard side but before long introduces some truly lovely effects that will be sure to mean a real message to the congregation for whom it is being sung. This one takes more work than the other, but is worth it. Both are more than worthy of a place in every choir library.

Modulations, by Philip G. KRECKEL, 17 pages (J. Fischer & Bro., \$1.00). A collection of brief modulations from virtually any key to any other, with a page of index to enable the player to quickly find the particular one he needs. It begins with modulations from C, and there are 12 of them; from G there are nine, from E eight, etc.; from D-flat there are nine and from G-flat three. The beginner must not expect Mr. Kreckel to do everything for him, including the application of a little artistry and a lot of commonsense; it would be crude to dash into any of these modulations on a metronomic basis of one two three. You can lead a horse to water but you can't make him drink; here the organist has the vehicle but the result is up to him and will depend entirely upon his registration, style, and all the other elements of art—and they are just as important in a four-measure modulation as in a four-page prelude. Just the same, for those who do not feel able to originate their own modulations (and churches are full of them) here are the notes, all of them fine for the purpose.

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SCALES AND ARPEGGIOS FOR ORGAN

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• 9x12, 62 pages, paper-bound (Schirmer, \$1.50). There are four pages of instructions and then 62 pages of scales and arpeggios with pedaling indications for each. Pedalboard range is presumed to be 32-note to G, but when the exercises go up that far there are alternate exercises going only to E or F; however, no student need worry about the lack of a 32-note pedal, for most of the exercises do not call for it anyway. Section 3 gives five pages of exercises in 2-part, each foot doing its own scale. Section 4 gives 16 pages on three staves, for three-part scales by the two hands and the feet. Section 5 begins the arpeggios, a single passage for both feet, and doesn't indulge in any attempts at 2-part work here. Altogether it is a book of pedal exercises every student should use; good also for mature organists who want to keep their pedaling under strict control.

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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

- *—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday. T—Thanksgiving.
- L—Lent.

After Title:

- c, q, cc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

- s, a, t, b, h, j, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

- o, u—Organ accompaniment, or unaccompanied.

- e, d, m, v—Easy, difficult, moderately, very.

- 3p—3 pages, etc.

- 3p—3-part writing, etc.

- Af, Bm, Cs—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest of detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

INDEX OF PERSONALS

- a—Article. m—Marriage.
- b—Biography. n—Nativity.
- c—Critique. o—Obituary.
- h—Honors. p—Position change.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

- a—Alto solo. q—Quartet.
- b—Bass solo. r—Response.
- c—Chorus. s—Soprano.
- d—Duet. t—Tenor.
- h—Harp. u—Unaccompanied.
- j—Junior choir. v—Violin.
- m—Men's voices. w—Women's voices.
- off—Offertoire.
- o—Organ. 3p—3 pages, etc.
- p—Piano. 3p—3-part, etc.

Hyphenating denotes duets, etc.

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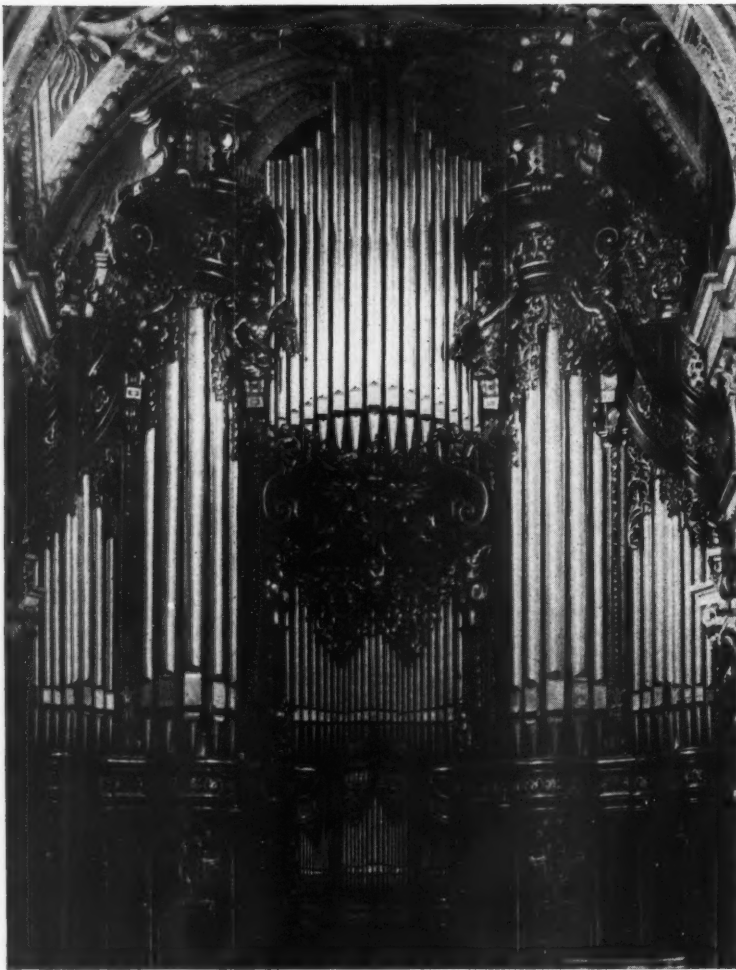
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THE CATHEDRAL, PASSAU, GERMANY

This completes the picture of the ornate case shown as our cover-plate this month and should be an object-lesson to purchasers of organs and builders of churches in America, for nothing in all architecture is so ideally ecclesiastical as fine stained-glass windows and a fine organ-case.

THE AMERICAN ORGANIST

May, 1946

Norwich Cathedral's Enlarged Organ

By ERNEST E. ADCOCK

One of England's innumerable laymen who delight in the organ

APRIL 9, 1938, only eight days before Easter, a fire started in Norwich Cathedral just after 3:00 p.m. evensong had begun. It was due to a faulty electric switch and it is a great wonder the beautiful fifteenth-century choirstalls were not harmed. The east front of the organ was extensively damaged in spite of frantic efforts by choirmen to conquer the fire by patent extinguishers.

The result was that the organ had to be restored, so opportunity was taken then to bring the instrument up to date and enlarge it. It had been in almost daily use since 1898 and was about due for a thorough renovation: the fire was therefore not altogether an unmixed curse.

While the instrument was away from the Cathedral, we first tried a Hammond electrotone but that was soon replaced by two two-manual organs, one in the nave, the other in the choir, built by Norman & Beard and Hill & Son to whom the contract for the new organ had been given. The insurance company made a liberal allowance for the damage done, but it left a considerable sum to be raised by other means.

War broke out in September 1939, labor and materials became scarcer, and so it was not until the end of January 1942 that the organ was finally ready for what was termed an unofficial opening. When that event did take place, the weary time of waiting was amply compensated for by the magnificence of the instrument which, Phoenix like, had sprung up from the ruins of its predecessor. Since a very considerable quantity of the old pipework was little damaged, I refrain from calling the organ a new one.

The stoplist speaks for itself but there are a few details deserving comment. The former organ, erected in 1898 by Norman & Beard, had five manuals; this one has but four, because the Echo Organ, at the far east end of the Cathedral, will be played from any one of three keyboards and does not therefore need a manual of its own.

Great and Choir are divided into two sections, as the stoplist shows, and it is possible to play these sections on other manuals than those allotted to them. The Primary Great contains the roast beef, as it were, whilst the Secondary provides suitable accompaniment to choral work. On the Choir Organ the arrangement gives a particularly charming use as a complete & compact two-manual organ for quiet and old-fashioned effects.

The Echo Organ was unharmed by the fire, but it will not be put into commission until further funds are available.

A very beautiful case has been designed by Stephen

Norman & Beard in 1898 installed a five-manual of 64 stops, 4209 pipes; forty years later defective wiring started a fire, and rebuilding was begun; war came in 1939 and slowed the work; in 1942 it was finished—four manuals, 117 stops, 6717 pipes.



NORWICH CATHEDRAL: LEFT JAMB

Rows, left to right, Pedal, Swell, Solo; one-section couplers are at the top, two-section at the bottom, wherever space is available. Photo by Mr. Adcock and all engraving easily readable.

Dykes Bower, but only the side panelling is up; money for the rest of it is eagerly awaited. This case will have two fronts, one facing west, the other east, and the latter will have a down-hanging small case to enclose the Positiv division of the Choir Organ.

All the more cumbersome parts of the organ are not

NORWICH, ENGLAND
THE CATHEDRAL
Hill & Son and Norman & Beard
Built, 1898
Rebuilt, 1942
Data, Ernest E. Adcock
V-85. R-112. S-117. B-29. P-6717.
PEDAL: V-9. R-10. S-28.
32 OPEN WOOD 44
16 DIAPASON 56
Diapason (G)
OPEN WOOD 56
Open Wood
BOURDON 56
Lieblichbordun (G)
VIOLONE 44w
Viole (L)
DULCIANA 44
10 2/3 QUINT 44
8 *Diapason*
Open Wood
Bourdon
Violone
Dulciana
5 1/3 Quint
4 *Diapason*
Open Wood
Bourdon
II HARMONICS 64
19-22
32 *Ophicleide*
16 OPHICLEIDE 68r
Trombone (G)
Fagotto (S)
Schalmei (C)
8 *Ophicleide*
4 *Ophicleide*
GREAT: V-19. R-26. S-21.
PRIMARY (North Triforium)
32 *Lieblichbordun* tc
16 DIAPASON 61
8 DIAPASON-1 61
DIAPASON-2 61
5 1/3 QUINT 61
4 OCTAVE 61
2 2/3 TWELFTH 61
2 FIFTEENTH 61
IV MIXTURE 244
15-19-22-26
16 TROMBONE 61
8 TRUMPET 61
4 CLARION 61
SECONDARY (West Case)
16 LIEBLICHBORDUN 61
*Dulciana 43**
8 DIAPASON 61
GEIGENDIA. 61
HOHLFLOETE 61
4 GEIGENPRINCIPAL 61
STOPPED FLUTE 61
2 FIFTEENTH 61
V HARMONICS 305
12-15-17-19-22
*18 lowest notes borrowed from the Pedal Dulciana.
SWELL: V-18. R-26. S-18.
16 GEIGEN 61
BOURDON 61
8 DIAPASON 61
GEIGENDIAPASON 61
ROHRGEDECKT 61

SALICIONAL 61
VOIX CELESTE 2r 110
4 PRINCIPAL 61
LIEBLICHFLOETE 61
2 2/3 TWELFTH 61
2 FIFTEENTH 61
V MIXTURE 305
15-19-22-26-29
IV MIXTURE 244
17-19-21-22
16 FAGOTTO 61
8 TRUMPET 61
HORN 61
OBOE 61
4 CLARION 61
Tremulant
CHOIR: V-18. R-21. S-23.
POSITIV (Unenclosed)
16 QUINTATEN 61
Dulciana (PG)
8 DIAPASON 61
CHIMNEY FLUTE 61
BELL GAMBA 61
4 PRINCIPAL 61
NASON FLUTE 61
2 2/3 QUINT 61
2 SUPEROCTAVE 61
1 3/5 Tierce (Harmonics)
IV HARMONICS 244
17-19-21-22
ENCLOSED
8 DOLCE 61
COR DE NUIT 61
UNDA MARIS tc 49
VIOLONCELLO 61
4 GEMSHORN 61
2 2/3 NASARD 61
2 FLAGEOLET 61

16 SCHALMEI 61
8 TRUMPET 61
Tremulant
GREAT BORROWS
16 Trombone (G)
8 Tromba (G)
4 Clarion (G)
SOLO: V-11. R-12. S-15.
UNEXPRESSIVE
8 TUBA MIRABILIS 61
EXPRESSIVE
16 *Viole d'Orchestre*
8 CLARIBEL h 61
V. D'ORCHESTRE 85
V. CELESTE 2r 110
4 FL. TRAVERSO 61
Viole d'Orchestre
16 *Orchestral Trumpet*
COR ANGLAIS tc 49
8 ORCH. TRUMPET 85
ORCH. HORN 61
ORCH. OBOE 61
C. BASSETTO 61
VOX HUMANA 61
4 *Orchestral Trumpet*
Tremulant*
*This may affect only the Vox, or possibly only the flues and woodwinds.
ECHO: V-10. R-17. S-12.
16 Sub-Bass 12
VIOLA tc 49
8 ZAUBERFLOETE 61
UNDA MARIS 2r 110
GAMBA 61
VOX ANGELICA 2r 110
4 VIOLA 61
2 PICCOLO h 61
VI CORNET 366
8 TRUMPET h 61
VOX HUMANA 61
GONGS 49
Tremulant

Echo Organ to be playable from three of the manuals.

COUPLERS 26:

Ped.: G. S. C. L. E.
Gt.: S. C. Ce. L.
Sw.: S-16-8-4. L. E.
Ch.: S. Ce-16-8-4. L. E.
Solo (L): S. L-16-8-4. E.
Echo: E-4.

Note: Gp, Gs, Cp, Ce are here used to indicate Great Primary, Great Secondary, Choir Positiv, Choir Expressive.

Transfers 4: Ce-G. Gs-S. Cp-S. Gs-C.

Crescendos 3: S. C. LE. (Register-Crescendo is not mentioned).

Combinations 51: P-8. G-10. S-10. C-10. L-10. E-3. These are adjusted on a "miniature switchboard by the console."

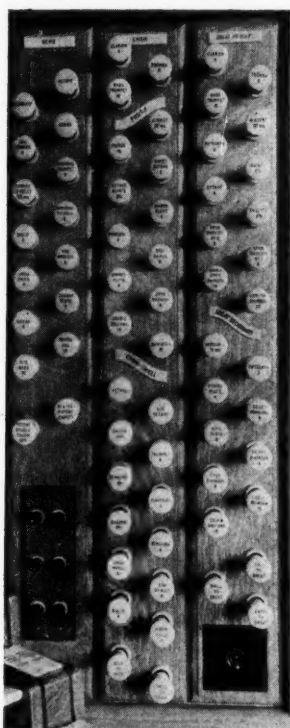
Manual combinations operate optionally "a selected Pedal combination" on second-touch; second-touch can be rendered inoperative by a special piston.

Pedal pistons can be made to operate also Great pistons, by a special piston for that purpose.



NORWICH CATHEDRAL
Defective wiring damaged the 1898 organ and the rebuilt instrument was completed in 1942; the Germans dropped seventeen bombs on the Cathedral but did little harm.

placed within the case but out of sight in the north and south triforiums, yet they are in close proximity to the rest of the instrument.



NORWICH CATHEDRAL: RIGHT JAMB
Left to right, Echo, Choir, Great; general scheme is flues at bottom beginning with lowest pitches, reeds at the top. Photo by Mr. Adcock.

In the former organ the console was placed on the south side of the Cathedral; it is now on the north side and the convenience of the whole arrangement is that the organist has his instrument all around him (except, of course, the Echo) and none of it is very far away from him.

There was a great controversy in the local press at the time of reconstruction; some wanted all the instrument spread out in the triforium, out of sight. This would have been a serious blunder, for, clever as they are, organbuilders cannot make soundwaves travel faster than their accustomed speed and even a fraction of a second's lag is disconcerting & confusing.

Since the organ's completion we have had such celebrities as Thalben Ball, G. D. Cunningham, Harold Darke, H. G. Ley, W. H. Harris, O. S. Peasgood, to give us recitals, as well as our own talented organist, Dr. Heathcote Statham; and the general verdict is that Norwich now possesses one of the finest organs in this country. As a cathedral organ it ranks next in size to that in Liverpool Cathedral. One of its striking features is the Pedal Organ, so comprehensive as almost not to need coupling to manuals.

Another interesting thing is that the lowest seven pipes of the 32' Open Wood were actually made up in the triforium where they stand—or rather lie. That was in 1898 when the preceding organ was erected. The CCCC pipe of this 32' Open Wood measures 3'2" x 2'8" inside.

A large part of the reconstruction work was done by Norwich craftsmen who were with Norman & Beard but who went to London when that firm amalgamated with Hill & Son. One of these skilled men was Robert Lamb who was responsible for the voicing & finishing—in which he proved himself an artist of the first rank.

We are fortunate in that despite the severe bombing

which the City experienced about three months after the organ was opened, no particularly great damage was done to the Cathedral. Had not the building possessed a vaulted ceiling throughout, however, there is no doubt much mischief would have been done by fire, for sixteen fire-bombs were dropped on the transepts and an explosive bomb fell in one corner of the cloister.

Improving the Service Form

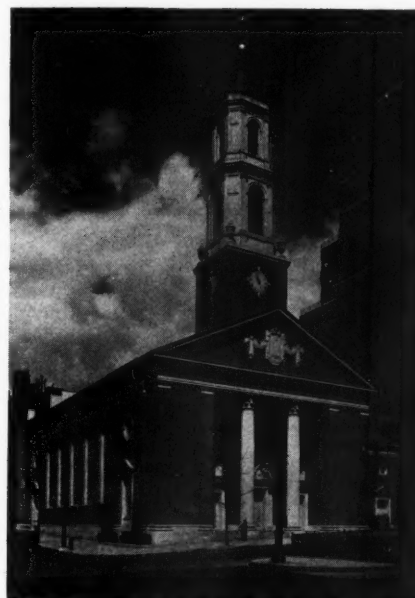
Music by Dr. CLARENCE DICKINSON

Brick Presbyterian Church, New York, morning service, March 24, 1946

SOME of the Presbyterians are trying to take the hit-or-miss out of their services in favor of something carefully prepared. It is as foolish for a clergyman to try to improvise his way through a service as it would be for an organist, as foolish to write all his own materials as for the organist to do so. I arrived early and looked through the service-book, which to the Brick Presbyterian is on a par with the Episcopal prayerbook; it borrows liberally therefrom, to its own good, with some of the Episcopal materials slightly reworded—to their improvement. The service:

FRESCOBALDI, PASSACAGLIA. At 10:51 Dr. Dickinson began on pianissimo strings so quietly so as not to distract any of the congregation lost in their own meditations (which all should have been). The prelude crescendoed somewhat, and though its title would indicate contrapuntal music (which is often too emphatic to serve adequately as a background) the effect was that of harmonic music (much more suitable for meditative preludial use). At 10:57 an acolyte lighted the two candles on the communion table. Dr. Dickinson crescendoed considerably to cover the noise as the Sunday-school children entered from left & right front doors and occupied the front pews at 11:01. The improvisation continued smoothly into the playing of the first

HYMN, which was taken at a moderate tempo, heartily by organ, choir, and congregation, and no pulpit announcement. At the end of each stanza Dr. Dickinson stopped his ff organ with the voices but held, possibly for a second, a pp chord; since this is written to instruct Miss Soosie as to what details



THE BRICK PRESBYTERIAN, NEW YORK

A delightfully attractive building now six years old; the congregation was founded in 1767; its music has long made it one of the most famous non-liturgical churches in the City.

BRICK CHURCH CHANCEL

Console is on the unseen right side of the chancel where it is invisible to the congregation; mirrors back of choristers on the left give Dr. Dickinson visible control of entire choir.



impress an oldtimer, I'd advise her to cut the organ entirely with the voices after each stanza.

CALL TO WORSHIP was the minister's, but the choir closed it with an amen without any pitch-giving from the organ that I detected—and that was precisely as it should be.

PRAYER OF CONFESSION, minister & congregation, borrowed from the Episcopalians and printed in full on the calendar.

ASSURANCE OF PARDON, minister, with Episcopal prayer-book flavor, and good, ending in

THE LORD'S PRAYER, by everybody; spoken amen. Dr. Dickinson improvised to let the lazy people, who can never get anywhere on time, be seated.

CONGREGATIONAL RESPONSE AND PSALTER began with four responsive statements between minister and congregation, and ended with the responsive reading of a Psalm.

GLORIA PATRI was sung heartily by everybody with but a chord from the organ and, as I recall it, no break between that chord and the singing. Every experienced organist knows it is ridiculously easy to train even a volunteer choir so they can come in on such a bit of singing so promptly after the chord is sounded that it is difficult to realize the chord was actually sounded first. Why don't more of us earn our money by attention to such essentials? The sung amen was short & snappy, as amens invariably should be, and then Dr. Dickinson diminished his organ sharply to pp for more of the lazy Presbyterians to find seats.

"O LORD HAVE MERCY ON ME," PERGOLES, began with tenor solo and a perfect organ accompaniment; it was sung by junior & adult choirs, the former comprising seven young boys, thirteen young girls, and ten slightly older girls, all having scrambled into the rear gallery during the prelude, their director, Lloyd Pfautsch, seated in front of them and to their left, from which position he could see signals from Dr. Dickinson. The children sang a solo passage alone in unison and then sang along with the chancel chorus. I suppose laymen think this sort of a thing is necessary; and possibly, in spite of the distractions introduced by children's choirs, it must be conceded that to get the kids into church on any pretext is beneficial to them and their parents, no matter how disastrous to the service. These youngsters sang from memory.

SCRIPTURE LESSON, and with no preludial remarks and no delay,

CHILDREN'S SERMON, beginning at 11:21. I intended to time it but forgot. Anyway it was short and, since I made no contrary notes, must have been sensible. "Let's sing our next hymn," said the minister, in closing his sermonette, which was quite sufficient announcement and snappy enough to make sense.

HYMN was sung to strong but not overpowering organ, with choir & congregation really singing; Dr. Dickinson helps his congregation by strong but not murderous organ, and a quite leisurely but never soggy tempo—and the congregation certainly responds to that type of leadership. Dr. Dickinson also sees to it that his paid chorus (some with up-turned noses) sing those hymns heartily as they are paid to do. The children, both downstairs and rear gallery, scrambled out during this hymn.

SCRIPTURE LESSON.

PRAYER, beginning with, responsively, "The Lord be with you, And with thy spirit. Let us pray." Good pause, for congregation to assume prayer posture. Then more responsive statements from the Episcopalians, followed by prayers that seemed to come from the Presbyterian service-book. And at the end of all these things, long after the choir should have forgotten any key, they sang an amen with, again, no evident introduction from the organ. Dr. Dickinson then improvised while eight men came forward to collect the money; the clergyman read a sentence that, in the commercial world, would be taken as a broad hint at bribery; why not be honest about it and say, 'Here, it costs money to run this church; now pay.' When the men began to collect the money, Dr. Dickinson continued the improvisation long enough to get them well started, and then

"THE EVERLASTING MERCY," WEAGLY, a moody anthem on an unusual John Masefield text. At its conclusion, improvisation and the collectors finally come (not run) forward with the money,

PRESENTATION AND CONSECRATION, Dr. Dickinson moving so brilliantly into the key & mood that the congregation really sang the "Doxology" and then the last stanza of "America," the money-collectors all the while standing before the communion table.

SERMON began at 11:50.

HYMN, BENEDICTION, CHORAL AMEN, SIMONDS, DAY OF JUDGMENT.

Why don't people in church behave like friendly humans? I was at the aisle end of the rear pew in the balcony; there were certainly some members of the Brick congregation there too, but when a lady tried to find a place, nobody paid the least attention, so I moved into the aisle and made it easy for her to find a place in my pew—sort of a welcoming committee of one—an act I'm sure she appreciated by the way she thanked me. Now why did not some member of the congregation have enough Christian cooperativeness in his heart to do what I a total stranger had to do instead? I often think there is nobody in this world quite so unfriendly as a thoroughly good churchman.

Anyway, if you want to see how a nonliturgical church can

put on a liturgically smooth service, visit the Brick Presbyterian when Dr. Dickinson is at the console. What's wrong with the church? Selfishness, for one thing. There were twenty-four distinct items listed in the printed order of service, the clergy leading in exactly twelve, the organist leading in exactly twelve. The clergy had their names on the front page. The organist's name was on the last page. Who was it said something about those that want to be first shall be last, and those who are last may possibly come out first?—T.S.B.

Hugh Giles' Musicales

Three mixed programs, Central Presbyterian, New York

• The first of this season's three concerts presented the Britt Trio of strings with organ solos by Mr. Giles; the second was choral music by Mr. Giles' Central Church choir; the third was the Saidenberg Little Symphony of strings with one organ concerto.

*t. Beethoven's Serenade in D (6 mvts.)

o. Franck, Chorale Bm

t. Jean Cras' Trio (4 mvts.)

o. Tournemire, Grave & Caprice

o. Vierne, Berceuse; Divertissement.

o. Milford, Ben Johnson's Pleasure

o-t. Mozart's Sonata C

*"Magnificat," Bach

w. "Virgin on Calvary," Joaquin Nin

w. "And the angel woke," Nin

"Benedictus" ("Mass Fm"), Bruckner

*s. Purcell's Suite (8 mvts.)

s. Corelli's Christmas Concerto (5 mvts.)

o-s. Handel's Concerto Bf

s. Hindemith, Das Neue Werke, Op.44-4

s. Frank Bridge's Suite (4 mvts.)

Franck's Chorale, opening on solid 8' flutes & Diapasons, was a welcome relief from the thin fine lines of the string trio, and later in the quiet passage of the Chorale Mr. Giles put the strings to shame in their own field by playing the section on massed strings with some woodwind and a Tremulant—which made delightfully rich listening. The whole Chorale was kept alive and full of drive, a fine interpretation.

When a man writes good music, even if not for organ, it is worth noting. Jean Cras, a French marine captain, not a professional musician, was born in 1879 and died in Paris in 1932; he was self-taught but this Trio of his was real music, not commonplace, always sane and interesting.

In the first Tournemire there was an interesting contrast between the coloring of the high and low octaves of a

good flute, showing chiefly that a composer does only half the work and an artistic performer must do the rest. This again was proved in the Milford, which Mr. Giles made quite enjoyable; it has that nice little tune in it, "Drink to me only with thine eyes." Mozart brought this program to a good close by the organ's support of the strings.

Bach's "Magnificat" isn't very interesting; it has the length of a cantata but not its musical values. But again Mr. Giles gave a rather astonishing demonstration of how to train a choir and then lead it through a performance. There were about 24 in the chorus, all trained voices, and their work in Bach was therefore cleaner and more sharply defined than a larger chorus could make it; the men's section was particularly good—I don't believe I've heard a better men's section in any choir. They have good tone, stamina, precision; they seem to enjoy singing. And when they sing in public for Mr. Giles he completely ignores them. He ignores his whole choir. He does his part, they do theirs; he knows they will because that's the way he trained them. It's delightful.

The essence of Bach was sometimes lost by the solo voices; Bach demands sentiment and feeling, but not of the variety used on other composers. This is a most difficult thing for vocal soloists to realize; they try to do too much; better just let Bach do it.

The two Spanish folksongs for women's voices were delightful music, beautifully done, with piano accompaniment.

Bruckner wrote music that deserves greater use; the "Benedictus" was grandly impressive and beautiful, never missing its mark.

Other church organists might learn a lot from observing how Mr. Giles works with his choir in these special musicales. If the choristers were not so completely wrapped up in their music, not so completely the masters of it, they might have a right to feel slighted by Mr. Giles' conduct. He just doesn't know they are around anywhere. And that, say we, is Choir Training.

There is no need to go into details on the Saidenberg string ensemble, other than to note how tremendously the organ added to the fulness when it came time for Handel's Organ Concerto.

Why does Central Presbyterian put on these programs? They must cost quite a little. Possibly the Church realizes it owes itself to the community, and is trying to live up to its opportunities & obligations. No other church in the City is doing it, though it deserves to be done. The minister prefaces each program with an informal welcome and then a prayer; the music is the Church's gift to the community and no collection is taken. Central Church is fortunate in having an organist who excels in all three vital phases: as solo organist, as accompanist, and as choir-master.—T.S.B.



BRICK CHURCH GALLERY

Junior choir occupies the left of three sections of gallery seats, its director dividing his attention between them and Dr. Dickinson at the console directly opposite him.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Says the Old Grouch— on Big Choruses and Little Repertories

MORE Truman-sponsored inflation. Effective with the March issue another service entering into the make-up of T.A.O. increased prices 20%. Last month I reported the fourth inflation-forced increased cost of our engravings; this new inflationary move deals with an entirely different matter.

Materials in themselves cost nothing. Nobody pays a penny for the sheet of paper on which this is printed, nor for that diamond in your ring; all the money goes for the labor in finding or processing and shipping and marketing the paper and the diamond—nobody ever gave the diamond itself even a penny; laborers or others who spent time on it, got all the money you paid for it.

So to increase wages and then say hold prices is merely the trademark of either an idiot or a cheat. And America has so long trusted its governmental affairs to both idiots and cheats that the alarming results are now beginning to be painful. That is perfectly all right for anyone who wants to pay twice as much for that new organ or choralprelude or pound of butter, and he in turn has had his income increased so he can afford it; it is anything but all right for the rest of us and the sooner we begin to devote a little of our time & energies each day in fighting these idiots and cheats, the better it will be for culture and decency in this land of ours.

That is the major problem before the organ world today. If it isn't, then won't some vastly intelligent reader explain in words of one syllable why our organbuilders are still not permitted to build organs?

—t.s.b.—
A delightful voice now crying in the wilderness of semi-idioty is that of Mr. R. Vernon Steele, Editor of the Pacific Coast Musician—Philharmonic Auditorium Building, Los Angeles 13, Calif., two dollars a year. When Mr. Colby died, Mr. Steele, long associated with P.C.M., became Editor. And, surprisingly, began talking sense right off the bat. Somewhat like the late Dr. Harvey B. Gaul. Neither of them could see anything to be gained by the usual policy of avoiding controversies and saying only what 99.9% of their readers would agree with.

Mr. Steele seems to be a hot-headed person. If you are tired of platitudes and want to get inspiration, better subscribe to P.C.M. and read the Editorial page. He knows what he is talking about; he is never a copy of some other person's notions; his notions are emphatically his own and most wholesome for the world of music.

—t.s.b.—
I wonder why more of our readers do not use the new postal notes instead of continuing with the awkward time-losing money-orders. These postal notes are purchased as easily as stamps, no forms to fill out, no waiting for clerks to write in the record; they cost less than a money-order. The buyer then fills in the name and address of the payee and his own name and address; one tab is torn off and kept as the record of payment.

This is the second important improvement in service made by the postoffice in recent years; the other was the zone system for our largest cities. Incidentally the postoffice is still hard hit and far from its normal efficiency, through not the least fault of its own.

—t.s.b.—
One Sunday I heard a paid chorus of some two dozen voices do a fine service in which both the anthem and the hymn-leading were perfectly satisfactory. The next Monday I heard another paid chorus of about the same size do Bach's "Magnificat" and an excerpt from Bruckner's "F-Minor Mass," and again the small chorus was perfectly satisfactory. Then on Tuesday I heard a chorus of some two hundred voices do Bach's "B-Minor" and the only safe course for such a chorus was to drive for broad line-effects and forget all about detail.

But if that chorus of two hundred had been reduced to forty voices, and the accompanying orchestra of union musicians had been cut from fifty to twenty, with twice or three times as much rehearsal, which in that event could then have been financially possible without increased cost, the results would have been infinitely finer. Possibly nobody wants fine results in the Bach "B-Minor." Possibly many of us think that the satisfaction of singing or hearing that grand work should be sufficient without skill in details.

I'm not too sure about that, however. We have a recording of the "Mass" by a much smaller organization and that recording convinces me it would be a good thing if, at least in our four largest cities, there were enough musically-minded, not circus-minded, people to support a small chorus & orchestra of the size suggested, for the performance of really great choral masterpieces—and I don't mean "The Messiah" or any of the other commonplace things.

An objector says a small chorus in Carnegie Hall would sound small. Why then can a lone violinist or soprano give a recital in Carnegie satisfactorily?

I believe it impossible for any chorus of a hundred voices to do as fine work on either Bach's "B-Minor" or Clokey's "When the Christ Child Came" as I heard Dr. Robert Baker's very small chorus do on the latter (climaxes and all) and Dr. Clarence Dickinson's and Mr. Hugh Giles' small choruses do in their respective service and concert.

We like to be fooled. It is so tiresome to have to think for ourselves and reach our own conclusions—for we must take the consequences if we do that. Just let somebody else tell us what to think and what to do, and then they not we take the consequences. Simple, isn't it?

So we'll go right along trying to kid ourselves with our grand choruses of seven hundred voices. At least we make the head-lines that way and get an audience.

—t.s.b.—
Every time I go to an organ recital I am forced to listen to a lot of trash. I don't mind giving a careful hearing to the work of some new composer, don't object to being forced to give an important-looking work a second hearing; but I do object to being forced to hear bits of meaningless jumble dozens of times, merely because I still like the organ and want to hear some of its good literature.

I believe the trouble is that we have no musical judgment, only technical. Just now I'm looking through Musical Opinion and find a review of an Album of Trumpet Tunes by Purcell, arranged for organ by Henry Coates. Now why in all tarnation should anyone in his right mind give one polite darn about hearing any trumpet tune by Purcell in 1946? Nor anything at all by Tournemire or any of the other wornout Frenchmen whose church pieces have no rightful place on any recital program?

I would like to know how many recitalists have played any of the following compositions and how often:

Rowland Leach's Seven Casual Brevities,
August Maekelberghe's Triptych or Fantasia,
Miles Martin's Canonical Suite,

Tertius Noble's Legend (vastly superior to any of his choral preludes),

Everett Titcomb's Scherzo and even, in spite of their restrictive titles, some of his church pieces,

Jaromir Weinberger's Sonata (his Bible Poems have had a good reception, considering the laziness of the organistic mind).

Robert Bedell, Jean Pasquet, Richard Purvis, each has produced some real gems in smaller forms. Others too. Richard Keys Biggs' Prelude on Bach, for example. John Haussermann is another; both his Seven Chorals and his Three Gothic Sketches are superior music of the type our recitalists are searching so diligently for whenever a ship lands from France—and lo & behold, here is just such music by one of our own Americans.

This annoying Editorial page you can skip and no harm done you, but these miserable French and other foreign noises on recital programs cannot be skipped; you gotta sit right there and hear the things whether you want to or not, and it isn't fair.

I should stop this, but I've just thought of one more American who has produced four splendid recital pieces—Alexander Russell's St. Lawrence Sketches. I'm beginning to get angry about this. Without the least research I've unearthed a lot of truly fine music going to waste while trash floats across the Atlantic and gets such a welcome as would nauseate any of us if we weren't musicians. Oh well, it won't do any good but I still think it's worth fighting for.—T.S.B.

Oratorio Society's "B-Minor"

Carnegie Hall, New York, March 26, Alfred Greenfield conducting

• As difficult a job as an organist ever faced (and primarily Mr. Greenfield was a church organist) was completed with commendable success in the Society's "twentieth complete performance" of Bach's mass, with chorus much too large and orchestra beyond adequate rehearsal control. So successful at times was Mr. Greenfield that, in spite of printed injunction to the contrary, the audience attempted to burst into applause, which the Conductor nipped in the bud with a simple but eloquent gesture of his hands, without even turning to face the audience. The New York Oratorio Society was founded by Leopold Damrosch in 1873; this is its 73rd season. Mr. Greenfield became conductor for the 1943-44 season upon the death of Albert Stoessel.

It may be regrettable, but it is no secret that most such choral organizations are built for numbers rather than efficiency; a conductor must take what he finds and be content, or he will soon be replaced. Nor is it any secret that a union orchestra of fifty players assembled for isolated performances, such as this, is financially ruled out of adequate rehearsal—it would take a millionaire to pay the bill otherwise. To this reviewer, Lydia Summers, contralto, was the outstanding solo success, and the rhythmic vitality of the chorus-work was Mr. Greenfield's. What he did, in spite of the handicap of numbers, was sometimes thrilling, either for a gripping climax or occasional delicate nuance. Overall effect was the general aim, not niceties in details; it has to be that way in large choruses and occasional orchestras.

The "B-Minor" is musical music from start to finish, no padding, no let-downs, no fumbblings. Carnegie Hall was virtually packed for its performance. As a conductor, batonless Mr. Greenfield is a credit to the organ world from which he originated and a credit to the concert hall; he indicates what he wants without making you wish he



ALFRED GREENFIELD

conductor of the New York Oratorio Society who presented Bach's "B-Minor Mass" with chorus & orchestra in Carnegie Hall, March 26, the Society's 20th performance of the complete work.

didn't. Don't let us be silly enough to talk about perfection of detail when such is ruled out by the size of the chorus and union rules of orchestra rehearsals; in every other aspect it was a grand feast of one of the world's greatest choral masterpieces, performed under sufficiently masterful directing to make some of its climaxes and delicacies hardly short of astonishing.

And now for the benefit of other conductors, a few details. Pauses between numbers were ideally timed, neither too short nor too long; one seemingly-long pause was deliberately used, and most effective—since this was not an entertainment but something more spiritual in value. The soloists sat together, forward of the chorus, slightly to the conductor's right, and though they never rose to sing the choruses they certainly were singing most of them just the same, probably because a good vocalist can't be around the Bach "B-Minor" without wanting to sing it. Absence of applause until the end was a relief and didn't in the least dampen the spirit of the chorus. The performance was announced to begin at 8:00 p.m. and it began at 8:00 p.m. There were possibly a half-dozen women in the orchestra; women played the woodwinds—too loud for accompaniment purposes as women almost always do. The two brass (cornets or trumpets?) played by men were much worse. Any organist who still believes that ancient fable about the importance of Diapasons and flutes for accompanimental purposes should take a look at what Bach demanded in the "B-Minor"; the Diapason falsehood would choke to death in one gasp. Carnegie Hall's beautifully intoned organ was used for accompanying also, along with the orchestra, Dr. Hugh Porter, organist; there was the grand piano too. Chorus numbered possibly two hundred—orchestra possibly fifty.

Returning to the review, it was more in the nature of a religious occasion than entertainment; some of its most successful moments will survive in many memories for many a day.—T.S.B.

Great at the Bottom

• "Based on experiences in Germany last year, I like the idea of having the Great played from the bottom manual and the others arranged progressively according to tonal strength of the divisions they represent."—NORMAN RUDDEROW.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• *Herewith is a summary of the summer courses advertised in these pages for the current season.*

American Conservatory, organ, choir-work, theory; Chicago, May 15 to June 23, June 24 to Aug. 4; current issue.

Assembly's Training School, organ, choir-work, congregational singing; Richmond, Va., July 31 to Aug. 14; current issue.

Grace Leeds Darnell, junior-choir work; New York, Aug. 5 to 15; April page 90.

Eastman School of Music, organ, service-playing, repertoire; Rochester, N.Y., June 21 to Aug. 2; current issue.

Peabody Conservatory, full course, organ with Edouard Nies-Berger; Baltimore, Md., June 24 to Aug. 3; March p.82; April 107.

G. Darlington Richards, boychoir work; New York, July 16 to 26, Aug. 5 to 16; current issue.

Wa-Li-Ro, boychoir work; Put-in-Bay, Ohio, July 3 to 8; current issue.

Wellesley Conference, complete course on church-music problems; Wellesley, Mass., June 24 to July 3, current issue.

Westminster Choir College, specializing in choir-work, organ with Dr. Alexander McCurdy; Princeton, N.J., July 22 to Aug. 11; April p.90.

ASSEMBLY'S TRAINING SCHOOL: James R. Sydnor, director, had his education in Westminster Choir College, Peabody Conservatory, and School of Sacred Music; he organized and continues to direct church-music departments in the General Assembly's Training School, and in Union Theological Seminary, Richmond. Ruth Krehbiel Jacobs has long been a specialist in children's choirs. Dr. David Hugh Jones will deal with organ-playing and conducting. Courses will include choir training, vocal methods, repertoire, children's-choir methods, congregational singing, etc.; there will be two demonstration or laboratory choirs, one adult, the other children.

EASTMAN SCHOOL OF MUSIC: Two concert artists will be available for organ instruction, Catharine Crozier and Harold Gleason, with special attention to repertoire covering all periods of organ composition, Miss Crozier playing representative works, Mr. Gleason lecturing on them individually—analysis, style, registration, etc. This summer, contemporary American organ compositions will be featured, with a performance of Sowerby's 'Symphony' as the climax. Miss Crozier will deal with service-playing and Mr. Gleason with teaching-methods based on his book on that subject recently published.

G. DARLINGTON RICHARDS: The elite St. James' Church and its boychoir have long been musical fixtures in New York City, made so by Mr. Richards. He is exclusively an advocate of boychoirs and this year his St. James' choir celebrates the 60th anniversary of its founding.

WA-LI-RO: The Choirmaster Conference is only one phase of Wa-Li-Ro activities; the other is the summer-camp for boy choristers, at Put-in-Bay, a small village on South Bass Island, in Lake Erie, established in 1934. Here boy choristers, especially from Episcopal churches, have an ideal summer vacation under constant supervision, every phase of their welfare guarded, and daily rehearsal periods. It is the ideal combination of work & play; conference for choirmasters, especially those directing boychoirs, climaxes the period. Dr. Willan will prepare and direct a service, Mr. Clewell teaches theory and sight-reading, Mr. Blodgett will bring his own choir for a demonstration of plainsong, and Mr. Norris lectures on ritual and the proper music for special services. The 9th annual Wa-Li-Ro choir festival service will be held May 19 in Trinity Cathedral, Cleveland, Mr. Beymer directing.

WELLESLEY: This, one of the oldest church-music sum-

mer conferences, takes on new vigor with a new dean and re-enforced faculty. William Strickland's army career was not as great a handicap to him as that career has been to other organists, for he was able to keep to his profession and even go so far as to found and direct that famous Army Music School, headquarters at Fort Myer, where he trained bandmasters and other music leaders. Paul Callaway has been released from the army and will return to Washington to direct the music of the Cathedral; at the Wellesley Conference he teaches organ repertoire and playing. Mr. Friedell, with a highly successful adult chorus of his own in New York, teaches modern choir methods. Mr. Apgar teaches church-music history and will deal with examples of church music from all periods and styles. Dr. Snow will deal with boychoir training and Mr. Titcomb with his specialty, the higher liturgical aspects of church music of today. One of the four concerts will be devoted to contemporary American music; all will be presented in Wellesley College Chapel housing a 4m Aeolian-Skinner. Mr. Strickland directs the Conference chorus, composed of members of the summer school, and his American program will include E. Power Biggs as guest soloist and a string ensemble from the Boston Symphony. Compositions for this program include commissioned works by Ellis Kohls, Gail Kubik, Robert Ward, Cecil Effinger, for organ & strings, and chorus & strings & organ. Housing will be provided for all registrants in Wellesley College dormitories.

Please Don't be Presumptuous

• Because T.A.O. has been publishing many stoplists and photos of German organs, and expects to continue to do so, is no reason for any man's thinking T.A.O. believes these German organs are better than or even as good as American organs. We believe all American organbuilders and organ fans are and should properly be interested in seeing how organs are built in all lands everywhere; our delightful G.I.'s

Orgelectra

The answer to all electrical problems on organs. It is the only D.C. voltage source designed specifically for organ use. Engineered and designed to meet the needs of increased use of electrical circuits in organs.

Perhaps your organ has one or more of the following common ailments:

1. Low voltage.
2. Excessive line drop.
3. Voltage drops off when playing full organ.
4. Notes dropping out.
5. Pistons and tabs not snapping over instantly.

An ORGELECTRA, installed now, will eliminate all this—it maintains the voltage at or above its starting-point at all times.

ORGELECTRA has no moving parts—no maintenance cost, and if installed correctly, should last the life of the organ.

Write today, or see your organ maintenance man.

ORGELECTRA COMPANY

Austin W. La Marche 6525 Olmsted Avenue
Chicago 31, Illinois

have made it possible to deal with these foreign-built jobs, some recently manufactured, some quite ancient. The relative merits or deficiencies of these foreign organs has not the slightest resemblance to any notion, living or dead; it's merely a chance to show foreign organbuilding and we show it.—T.S.B.

August Maekelberghe's

• Scherzo Impromptu for orchestra had its first performance March 14 in Detroit, Karl Krueger directing the Detroit Symphony. Mr. Maekelberghe has contributed two published works of importance to organ repertoire, both earning high praise in these columns. Of the new orchestral work, J. Dorsey Callaghan in the Free Press says it is "a most delightfully melodic and interesting work . . . contrived in a musicianly manner"; Russell McLauchlin in the News says Mr. Maekelberghe "has done a most interesting thing, full of surprising but perfectly legitimate devices, but never letting these obscure the main line, which marches on from start to finish in considerable eloquence"; and Charles Gentry in the Times says "it is masterfully composed and has appealing thematic material; it is the kind of work which you like upon hearing the first time, but still feel that you would enjoy even more after a repeat." All three critics indulged in longer praise than our quotations. We provide them here to prove that these organ works (issued by J. Fischer & Bro. and the H. W. Gray Co.) merit more attention than they have been receiving.—Ed.

Service by Pushing a Button

Recorded service to be tried in a Washington Methodist church

• Mount Vernon Place Methodist, Washington, D.C., R. Deane Shure organist, Dr. John W. Rustin minister, is installing equipment to phonographically provide a thirty-minute service whenever wanted.

"We are starting this before Easter, to be here permanently. A small room is being appropriately decorated and equipped with a machine, back of the altar, which will play service music, responsive readings, prayers, etc. An individual may go into this miniature church, press a button, and get the 'service' in a beautiful setting. The room will be attractive and conducive to meditation."

"We have purchased a machine which will run for thirty minutes, also a recording-machine to make new recordings as desired."

"We figure that children go into joints and put a nickel in the slot to hear jazz; why not drop into a church, when they care to do so, and drop a nickel in the slot to hear lovely church music, Bible readings, responses, etc.?"

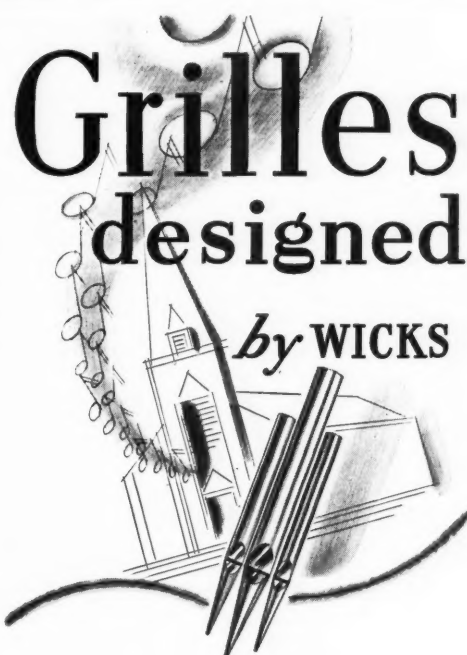
[Phonograph recordings of copyrighted music for this purpose, since they are not sold but used only in the church in which they originate, would hardly encounter legal difficulties; but written permission of the copyright-owners is not only a courtesy but also a moral & legal obligation that should not be neglected. T.A.O. hopes to tell more of this venture in later columns.]

A Thought for the Month

• We know and accept the fact that the larger part of artistic production is and always has been inferior, but we know, too, that the smaller part may well deserve a permanent place in our scheme of things. We should always be ready to welcome this smaller part with interest and enthusiasm.—DR. DAVID MCK. WILLIAMS, from his 'sermon' in St. Bartholomew's, New York.

More Roosevelt-NewDeal-Truman Inflation

• "In order to meet the recent increase in wages, holiday payments, and vacations, we are forced to increase our selling rate," said our engraver Feb. 28, 1946. This is the fourth increase in less than three years.



Wicks Architectural Designers cooperate thoroughly with organ buyers in arriving at the most effective tonal opening for the pipe organ.

The grille design must not only provide adequate opening for full dynamic range and tone egress but must be artistically correct in all other details.

Churches stress the importance of appropriateness as well as beauty.

Architect, organist and organ committee confer on preparation of the space and its tone outlet so as to achieve the best possible result.

Here is an additional phase of organ construction in which the Wicks staff excels.

**WICKS
ORGANS**

HIGHLAND ★ ★ ILLINOIS



AUGUST MAEKELBERGHE
whose *Scherzo Impromptu* was performed March 14
by the Detroit Symphony and won united
praise from all Detroit newspaper critics

Dr. Bidwell's Small Organ

By GEORGE NORMAN TUCKER
Organist, St. Stephen's, Pittsburgh

• When Dr. Marshall Bidwell wants to practise, nothing's going to stop him—and that's what his new studio organ is for. Carnegie Music Hall, Pittsburgh, is one of the busiest places of its type on the continent; golden hours for practise on its large Aeolian-Skinner are just not sufficiently available.

Dr. Bidwell's studio is one story above the concert hall, and above the studio is another room of the same size. Pipework was installed in this upper room and the organ speaks down into the studio through a 6x8 grille in the floor. Blower and relays, in a separate room just off the pipework room, are completely noiseless to all in the studio.

The tone-opening was cut in the center of the pipe-room, the pipes standing on three sides of the opening. Chests on the two sides hold the low pipes of Diapason and Bourdon, no mitering necessary; all other pipes are on the main chest, 15' long, at the head of the opening.

The stoplist speaks for itself but a few comments may be helpful. An attempt was made, both in design and voicing, to avoid the usual hooty quality found too often when a Bourdon is unified. The overall effect of the Gemshorn unit is superb, and its treatment helps preserve clarity in the upper octave.

Diapason is of rather large scale, but is not overpowering even when used with light combinations; yet when combined with the smooth, round-toned Oboe and all stops of the Gemshorn unit, a satisfying big-organ ensemble effect is obtained.

The piston giving synthetic-Oboe ef-

fect is worth noting; it gives a round tone rather than nasal.

Console is equipped with shoes and toe-pistons to agree with the 4m in the auditorium, making practise more effective; this accounts for the extra crescendo-shoe (a dummy taking the position of the Solo shoe in the auditorium console).

This little organ was officially opened in May 1945. The highlight of the occasion was the playing of Gigout's Grand Choeur Dialogue with Clyde English playing the studio organ and Dr. Bidwell playing the 4m in the concert hall, the doors of all connecting rooms open. The studio organ cannot be heard when the doors are closed. This playing was so interesting that it was repeated at one of the formal recitals in Music Hall, with Charles A. H. Pearson playing the studio organ.

PITTSBURGH, PA.

DR. MARSHALL BIDWELL STUDIO

Console, Moller

Stoplist, Dr. Bidwell

Erected, Moorehouse-Bowman-Brandt

V-4. R-4. S-20. B-16. P-316.

PEDAL:

16 Bourdon
8 Diapason
Bourdon
Gemshorn
4 Bourdon

GREAT:

8 DIAPASON 73
Bourdon
Gemshorn
4 Diapason
Bourdon
Gemshorn

SWELL:

16 BOURDON 85
8 Diapason
Bourdon
GEMSHORN 85
4 Bourdon
Gemshorn
2 2/3 Gemshorn
2 Gemshorn
8 OBOE 73
Tremulant
COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 2: S. Register. (Middle shoe is a dummy).

Combons 10: G-3. S-4. Tutti-3.

Reversibles 2: G-P. Full-Organ.

Fixed piston: Synthetic Oboe effect on Swell at 8' (drawing 8' Gemshorn, 4' Bourdon, 2 2/3' Gemshorn).

That Small-Organ Problem

By AN ECONOMIST

• One of our readers circulating in or about Long Island knows how to work a postcard to death; believe it or not, all the following comes from that card. He didn't have room to sign it, but no matter:

Refer—Tiny Organ, as a fan or dabbler and a practising organist rolled into one. The following stoplist was built:

V-6. R-6. S-6. B-0. P-409.

PEDAL

16 Bourdon 44

GREAT

8 Violin Diapason 73m

Gedeckt 73m

4

Waldfloete 73w

SWELL

8 Echo Diapason 73m

Viola 73m

All necessary 16-8-4 couplers. A fine job, exquisitely voiced—in two chambers. But my! How limited. Tiny. So the foregoing job was extended and rewired:

V-6. R-6. S-16. B-10. P-433.

PEDAL: V-1. R-1. S-3.

32 Resultant

16 Bourdon 44w

Gedeckt

GREAT: V-3. R-3. S-6.

Chamber 1

8 Violin Diapason 73m

Gedeckt 85m

Melodia 73w

4 Violin Diapason

Melodia

2 Gedeckt

SWELL: V-2. R-2. S-7.

Chamber 2

16 Viola tc 73

8 Viola

4 Viola

Chamber 3

8 Echo Diapason 85m

4 Echo Diapason

2 2/3 Echo Diapason

2 Echo Diapason

Couplers 4: G-P. S-P. S-G. Pedal String 4' (from Viola).

Crescendos 4: G. S. S. Register.

Pedal 16' Bourdon & Gedeckt on the dual-tone system.

A small organ, 433 pipes, 16 stops, independent Swell and Great, 5 ranks and Pedal; basement installation, opens into two adjoining rooms 14' x 18' each, through floor grilles. Purists not considered for this job.



DR. BIDWELL'S CONSOLE
in his studio in Carnegie Hall, Pittsburgh, installed last year for practise uses.
Photo by Mr. Tucker.



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

• DR. ROBERT BAKER

First Presbyterian, Brooklyn
March Morning Services

- *Bach, Prelude Bm; Sinfonia F. Blessed is the man, Rachmaninoff
- Jesu Joy of man's desiring, Bach
- a. Eye hath not seen, Gaul
- *Widor, 6: Allegro
- Franck, Adagio; Fantasie C.
- Sing ye praise, Mendelssohn
- Greater love hath no man, Ireland
- a. O God Thy goodness, Beethoven
- *Mendelssohn's Sonata 2
- As waves of storm-swept ocean, Haydn
- O Lord of love, Brahms
- b. O God have mercy, Mendelssohn
- *Purcell, Trumpet Voluntary
- Vivaldi, Con. Dm: Adagio
- Lo my Shepherd, Haydn
- Beneath the shadow, Dickinson
- t. Be thou faithful, Mendelssohn
- *Bach, Toccata C; Adagio Am.
- Wash me thoroughly, Wesley
- Lord is my rock, Woodman
- b. Alleluia, Hummel

• WALTER BAKER

First Baptist, Philadelphia
February & March Choral Music

- Purcell, Rejoice in the Lord
- Gounod, Lovely appear
- Mendelssohn, How Lovely
- Bach, All breathing life
- Matthews, Benedictus es
- Thiman, Immortal Invisible
- Rowley, Praise
- Malotte, Lord's Prayer
- Purvis, Lamb of God
- Schubert, Lord is my Shepherd
- Dvorak, Tears of pity
- Stainer, God so loved the world
- Strickland, O be joyful
- Gaul, My soul is athirst
- Dvorak, O my Savior
- Gounod, Gallia
- Thompson, Into the woods
- Mozart, Ave Verum

Morning service is sung by quartet of soloists; the evening musicales (see Nov. p.296) are sung by chorus of 50, Mr. Baker conducting, Claribel Thomson organist.

• DeWITT K. BOTTS

Park Church, Elmira
'Development of Religious Music'

- Ancient Hebrew, Shema yisroel; Boruch.
- Modern Hebrew: Lewandowski, Kol nidre
- Gregorian: Lamentatio; Laudate Dominum; Gloria Patri.

Plainsong: 10th cent., Agnus Dei

Ingegneri, Tenebrae factae sunt

Indurante, Kyrie

Bach, Break forth O beauteous

Mendelssohn, Hear my prayer

Brahms, How lovely

Parker, Magnificat & Nunc dimittis

Mueller, Lo God is here

Thiman, Thy church O God

Handel, Hallelujah Chorus

Program presented by Thursday Morning

Musicales; choir of 40 voices from five church

choirs. Audience was asked to join in the

final "Hallelujah Chorus."

• MADGE WOODWARD CLAYTON

First Methodist, South Bend
March Morning Services

- *Bach, We Thank Thee Lord

Saint-Saens, Benediction

Come unto Him, Hawley

Brother James air, Jacobs

*Bach, Blessed Jesus at Thy Word

Nicodem, Repentance

God my Shepherd, Bach

Blessed Jesu, Dvorak

*Edmundson, Two Choral preludes

Handel, Prelude & Fugue Fm

Lord's Prayer, Des Voignes

No blade of grass, Bach

*Palestrina, Ricercare Fourth Tone

Franck, Chorale E

O Savior of the world, Goss

He that keepeth Israel, Schlosser

*Reger, Passion Chorale

Bossi, Ave Maria

Surely He hath borne, Handel

O Savior sweet, Bach

Adult choir of 50, junior choir of 30

('teen ages), Eton choir of 12 (ages 9 to

12). "We have an active music-committee

who handle publicity for special occasions,

such as our 'Messiah' performance, and who

help in all ways possible. One Sunday our

entire adult choir, plus husbands and wives,

were guests of the Church for the Swedish

Choral Club's performance of The 'Messiah'

in Orchestra Hall, Chicago; in order to be

there in time, we left our own service just

before the sermon. Our minister is very ap-

preciative and many times from the pulpit

calls attention to a special anthem or solo."

• FREDERICK KINSLEY

*Riverside Church, New York
'Ministry of Music' Vespers

**Wagner, Lohengrin Prelude

Morning Hymn, Wagner (Meistersinger)

All praise to God, Wagner (Lohengrin)

Wagner, Parsifal Prelude

Hymn of Faith, Wagner (Parsifal)

Complete Organ Vespers

Bach, O Man Bemoan

Processional, Call to Worship, Invocation,

Lord's Prayer chanted, Scripture, Litany of

Aspiration (minister and choir).

Edmundson, Two Contrapuntal Preludes

Handel, Concerto 10

Vierne, 3: Cantilene

Bach, Two Choral Preludes

Widor, 6: Allegro

Prayer, Vesper Hymn, Recessional,

Benediction.

• CARL F. MUELLER

*Central Presbyterian, Montclair
February & March Choral Music

Stainer, God so loved the world

Bairstow, King of love

Tchaikowsky, Cherubim Song

Rowley, Praise

Mueller, Lord Thou hast been

Schutz, Pharisee and Publican

Bortniansky, Divine Praise

D.McK.Williams, King's Highway

Christiansen, Built on a Rock

Mueller, Guide me O Thou

Bach, At Thy feet

Whiting, Give ear O Shepherd

Zingarelli, Go not far from me

Mueller, Create in me a clean heart

H.A.Matthews, Come unto Him

Stanford, Nunc dimittis

Brahms, O Lord of love

Lutkin, What Christ said

Some Typical Preludes

*Hanff, A Mighty Fortress

Faulkes, A Mighty Fortress

Mueller, A Mighty Fortress

*Borowski, Son.3: First Mvt.

DeLamarter's Suite in Miniature

*Wagner, Lohengrin Prelude

Noble, Solemn Prelude

*Wilkes, Rose Window (4 Mvts.)

Adult chorus of 37 (10s. 10c. 5t. 12b.)

sing the morning services; other choirs are

highschool and junior. "We always sing two

anthems, the first generally unaccompanied,

the second, as an offertory, accompanied. I

hope no one is ever guilty of singing unac-

companied anthems while money-collecting

is going on."

• NEW HAVEN A.G.O.

First Methodist

Choir Festival

Praise to the Lord, ar.Whitehead

King of love, Bairstow

Te Deum Bf, Willan

s. To all men, Bach ("St Matthew")

O come let us worship, Palestrina

O Thou Joy, Vittoria

Let Thy merciful ears, Weelkes

O sing unto the Lord, Hassler

Dupre, I Am Black but Comely

Ave Maris Stella 4

God is a Spirit, Kopyloff

Hail holy Light, Kastalsky

O Lamb of God, Sowerby

King of glory, Friedell

Cantate Domino, Beach

Members of 13 choirs participated, David

Stanley Smith conducted, Hope Leroy Baum-

gartner accompanied, Ruth Tiemann played

the Dupre.

• THEODORE SCHAEFER

*Covenant Presbyterian, Washington
Vocal Music Jan. 6 to March 10

Bach, O Savior sweet

Praetorius, Now is the old year

a. Bach, Draw near to me

Chapman, All creatures of our God

Beach, Let this mind be in you

t-b. Davies, Grant me to rest in Thee

Whitehead, O blessed Spirit

Malin, Let all the world

t. V.Williams, The Call

Thiman, Immortal Invisible

s. Sowerby, O God of light

Ireland, Greater love hath no man

Kastalsky, God is with us

Blair, Lord Thou has been

Gibbons, O Lord increase my faith

Woodman, A Sword

ar.Dickinson, Awake my heart's beloved

Holst, Psalm 148

Princeton Choir—Complete Service

Bells from Tower.

Bach, Prelude Em

Processional.

r. Jesus Thou Joy, Baker

Invocation, Lord's Prayer, Doxology, Scrip-

ture.

Ye watchers, trad.

He that dwelleth, Jones

Spirit of God, Atkinson

Prayer, Choral Amen, Student Address.

Jesus gentle Babe, Gevaert

Were you there, ar.Burleigh

Jesus Joy of man's desiring, Bach

Address, Offering.

Peeters, Adagio

off. King Jesus is a-listening, Negro

Gloria, Prayer, Recessional, Benediction,

Dresden Amen.

Bingham, Festal Song Prelude

This was the service when Princeton The-

ological Seminary choir (see April p.115)

took over the morning service. Said a note

on the calendar: "The hosts and hostesses of

the choir will please gather in the Chapel at

the close of the morning service, to greet our

guests and welcome them to our homes."

• LAUREN B. SYKES

Multnomah School of Bible

Bach, Lord hear the voice

Gallus, God hath now ascended

Mendelssohn, Cast thy burden

Franck, Celestial Chorus

trio. Stainer, God so loved the world

trio. Mendelssohn, Lift thine eyes

Spirituals, Were you there

Cert'n'y Lord

Steal away

Mueller, Lord Jesus in the wintertime

Bortniansky, How greatly Thou

Sowerby, God Who made the earth

Scholin, Tender love of Jesus

Mueller, Guide me O Thou

Diggle, Grant us Thy peace

This is a choir of 38 women's voices (11s.

9s. 10c. 8c.); program will have been given

in some 20 cities before the season closes.

- DR. DAVID McK. WILLIAMS
St. Bartholomew's, New York
March Services
- *Communion Service, Harwood
- O Thou that hearest, Davies
- **Magnificat, Walmsley
- O Thou that hearest, Davies
- Hora Novissima excerpt, Parker
- Mulet, Toccata
- *O Lord most holy, Franck
- **Magnificat, Whitfeld
- Thee Lord before the close, Gardiner
- Lead me Lord, Wesley
- *Benedicite, W.C.Gale
- All ye servants of the Lord, Elmore
- **Magnificat, Wood
- Silence in heaven, Holst
- Waters of Babylon, James
- Hear my prayer, Mendelssohn
- Reger, Toccata
- *Benedicite, Stokowski
- When the Lord turned again, Faning
- **Magnificat, Sowerby
- Canticle of the Sun, Beach
- God be in my head, Davies
- Vierne, 3: Finale
- *Benedicite, Rile
- I cried to the Lord, Chajes
- **Magnificat, D.McK.Williams
- Walk to Emmaus, Davies
- Lord is my Shepherd, Parker
- Dallier, Contemplation
- *Benedicite and Benedictus, Williams
- If with all your hearts, Mendelssohn
- **Magnificat, Beach
- Messiah excerpts, Handel
- Willan, Fugue Efm

David Stanley Smith

• who retired in 1940 as dean of Yale University's School of Music, now relinquishes his professorship there and resigns as conductor of the new Haven Symphony, a post he held since 1919. Mr. Smith graduated from Yale in 1900 and holds its Mus.Bac. degree. He has composed four symphonies, two violin concertos, eight string quartets, etc.

Readers' Wants

• A copy of Audsley's Organ of the 20th Century is wanted by James C. Andrews, 104 Irvington St., S.W., Washington 20, D.C.

An organist, to be released from the navy in June, wants a position; he has had experience as a college organist, minister of music, and chapel organist for the navy. Address N.E.R., c/o T.A.O.

Frederic W. Bailey

• who died Dec. 22, 1945, was born April 3, 1879, in Worcester, Mass., had his schooling there, and then turned to music, studying organ with W. W. Farmer and Henry M. Dunham. He spent his entire life in Worcester, his first position being Park Avenue Methodist, 1894; in 1895 he went to Christ Church, 1899 to Old South Congregational, 1911 to Piedmont Church, 1924 to Old South again, 1932 to Second Scientist, 1935 to Holden Congregational, and in 1940 to the Second Scientist. He was also organist of Temple Emanuel and of his Masonic lodge.

In his earlier days as piano tuner he spent three years in the Chickering factory; a little later he did organ installation work for Steere Organ Co. He married Mary M. Kirby in 1905, by whom alone he is survived.

Not content with accepting things as he found them, he was instrumental in installing a 4m Steere in Piedmont Church and, later, a 4m Moller in Old South. Said he, hardly a year ago, "I have put on the finest concert organists in concerts in Worcester, from Clarence Eddy to Charlotte Lockwood. Now I am reaching the age when I wish organists had a retirement salary after fifty years of faithful effort. [Those who read



CLARENCE C. BIRCHARD
July 13, 1866 — Feb. 27, 1946

our Salary Percentages items will note that a few churches are already following Mr. Bailey's wish; they add annually to pension funds for their clergymen and organist.]

Clarence C. Birchard

• whose death on Feb. 27 was announced on April p.118, was born in Cambridge Springs, Pa., July 13, 1866, we are now informed by the Birchard Company, not 1867 as former information had it. His first business was as representative for textbook publishers; in 1901 he founded C. C. Birchard & Co., Boston, specializing in materials for music education in public schools, and community-singing. "Several million copies of his Twice 55 Community Songs were distributed, greatly stimulating the development of public participation in music. He was one of the founders of the Wa-Waw Press . . . beginning in the 1920's he issued a large number of major symphonic and choral works by American composers"—Ernest Bloch, Cadman, Chadwick, Converse, Clokey, Copland, Haines, Gaul, Hadley, Hanson, James, etc. "In his judgment, music books at the turn of the century were based mainly on European models . . . He was determined to provide music books of distinctly American character for use in the nation's schools." He is survived by his widow, Elna Kinander Birchard.

William E. Pilcher

• died March 14 in Louisville, Ky., after a minor operation. He was born Jan. 27, 1859, in St. Louis, became a choir boy, entered his father's organ business, continued the business that had been established by Henry Pilcher when he came to America from England in 1832, and finally abandoned organbuilding when M. P. Moller Inc. took over the entire assets in 1944.

Mother Georgia Stevens

• famous for her work in Pius X School of Liturgical Music, New York, died March 28. A review of her notable career is being prepared for a later issue.

St. Luke's Choristers

Long Beach, California
William Ripley Dorr, Director
Mus. Bac., B. S.

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BELLS OF ST. MARY'S
MEXICANA
THIS LOVE OF OURS

Corrections

• March p.86 said Dr. Robert Leech Bedell had been organist of St. Ann's, Brooklyn; that was wrong, it was Manhattan borough. Theodore H. Winkert, formerly of Holy Apostles, Brooklyn, was appointed to St Ann's Brooklyn, in September 1945. Thanks to him for this correction of the record.

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Joseph W. CLOKEY

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May Events & Programs

• For the cities and dates of organ & harp concerts by Dr. Alexander McCurdy and Flora Greenwood see Feb. p.47.

Bethlehem, Pa.: Bach festival, see April p.114.

Cumberland, Md.: John S. Gridley's 8th in his 12-year complete-Bach series, May 7, 8:00, First Presbyterian, playing the Clavierübung, part 3, 'The Dogma in Music' or 'Catechism Chorales.'

Grand Rapids: John M. Lewis recital of contemporary organ music, Fountain Street Baptist, May 5, 4:30.

New York: John Harms chorus gives Haydn's "Creation," Town Hall, May 14, 8:30, paid-admission audience.

Philadelphia: James Allen Dash directs Bach Festival Society's 8th annual two-day program, May 24, 25, Academy of Music.

Radio: Dr. Robert Leech Bedell, WNYC, Tuesdays at 11:20 a.m., c.s.t.

• EDWIN ARTHUR KRAFT

Lake Erie College, Painesville

May 8, 7:45

Marcello, Psalm 18

Faulkes, Concert Prelude & Fugue

Mozart, Romanze

Haydn, Menuetto

Guilmant, Funeral March & Hymn

Bairdston, Evening Song

Grieg, Norwegian Dance

Thatcher, Legend

Stoughton, Pygmies

d'Evry, Meditation & Toccata

• CLAUDE L. MURPHREE

University of Florida, Gainesville

May 5, 12, hour not named

Organ-Piano Concerto Programs

*Mozart, Con. D: Mvt. 1

Saint-Saens, Con. Gm: Two Mvts.

Chopin's Concerto Fm

*Haydn, Con. D: Mvt. 1

Mozart's Concerto Cm

Liszt's Concerto A

A. G. O. Festival

• Headquarters of the Guild announce the following events in New York City:

May 27: 4:00, Richard Keys Biggs recital, place not named; 6:30, annual meeting, Schrafft's, Fifth Ave. at 46th St.

May 28: 10:00 a.m., visit to Frick Museum, 10 East 71st St.; 4:00, Claire Coci recital, Church of Ascension, Fifth Ave. at 10th St.; 5:00, lecture (no other data); 8:30, service, St. Bartholomew's, Park Ave. at 50th St., combined choirs, Dr. David McK. Williams directing.

May 29: 10:00, meet at Guild office for visit to The Cloisters; 12:00, Edwin Arthur Kraft recital, place not named; 4:00, lecture;

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

'Contemporary American Organ'

(Four Editions)

1112 South Wabash Avenue
Chicago 5

5:00, E. Power Biggs concert with string ensemble, St. Paul's Chapel, Columbia University; 8:00, service, St. John's Cathedral, Amsterdam Ave. and 113th St., Dr. Norman Coke-Jephcott directing.

May 30: 11:00, Ascension Day service, Old Trinity, Broadway at Wall St., with orchestra, Dr. George Mead directing; 1:00, Warden's luncheon to officers; 2:00, council meeting for officers; 4:00, Clarence Watters recital, St. Bartholomew's Church; 8:30, Flor Peeters recital, place not named.

May 31: 10:00, meet at Guild office for Radio City tour; 12:00, Dr. Robert Baker recital, Temple Emanu-El, Fifth Ave. and 65th St.; 4:00, lecture; 5:00, Claribel Thomson recital, place not named; 8:40, theater party.

[And any innocent out-of-towner planning to come for these events had better make sure of his hotel reservations first.—Ed.]

Conducting

• "It would be a good idea for folks who intend to lead choruses to learn how to conduct without waving their hands, clutching balls in the air, painting lilies, scrubbing washboards, knocking flies, and doing Hollywood gymnastics."—NOBLE CAIN, in Educational Music Magazine, March 1946.

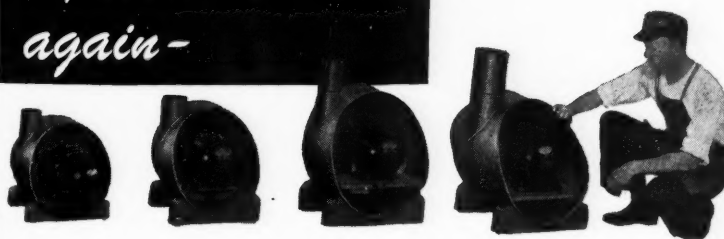
Virgil Fox

• formerly of St. Mark's Lutheran, Hanover, Pa., later of Brown Memorial Presbyterian, Baltimore, and finally of the army forces in Washington, D.C., has been released from the army and on May 1 becomes organist of Riverside Church, New York City; scoring choir work, as he always has done, W. Richard Weagly, associated with him as choir-master in all his recent church activities, will direct the choir. It is said that attempts will be made to cure whatever it is that is wrong with the Hook-Hastings organ in Riverside—and all who have scrutinized Riverside's music, know something is wrong in this, one of the largest and most influential churches in the City. Dr. Harold Vincent Milligan was Riverside's organist when the new church was built; he was succeeded by Frederick Kinsley when he suffered a complete nervous break-down. Choir numbers some sixty paid voices.

Prizes & Competitions

• Herbert Elwell, teacher of composition in Oberlin Conservatory, has been awarded the \$1,000. Paderewski American-composers prize for his "Lincoln," for orchestra and chorus, setting a poem by J.G. Fletcher.

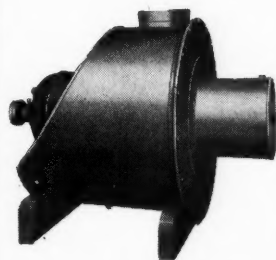
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258-B



JAMES R. SYDNOR
director of the department of church music which he organized in 1938 for General Assembly Training School and Union Theological Seminary in Richmond, Virginia.

James R. Sydnor

Doing educational work in the south

• Mr. Sydnor was born on a March 8 in Rome, Ga., had his highschooling in Charles Town, W.Va., graduated from Rutgers University in 1938 with the B.A. degree, and earned his Mus.Bac. in 1935 in Westminster Choir College and his M.Mus. there in 1938; this winter he is preparing for his S.M.D. in the School of Sacred Music, New York. His organ teachers have been David Hugh Jones, Stephen Morrisset, Louis Robert, Carl Weinrich; others included Paul Boepple, Roy Harris, Ifor Jones, Nickolas Nabokof, Dr. John Finley Williamson. In 1930 and again in 1943 he studied in Peabody Conservatory.

His first position was the Presbyterian Church, Charles Town, in 1924, followed by the Presbyterian in Hampden Sydney, Va., 1929; thence to Englewood, N. J., West Side Presbyterian in 1933; Park Avenue Presbyterian, New York, 1935; Second Reformed, New Brunswick, N. J., 1937; and to the First Presbyterian, Richmond, Va., 1938.

In 1938 Mr. Sydnor went to the General Assembly's Training School and Union Theological Seminary, Richmond, to organize a department of church music. "The former School is a college of religious education for the Presbyterian Church, having a student body of about a hundred. These girls go out into the southland and mission fields as directors of religious education, missionaries, teachers, organists, etc." Mr. Sydnor teaches the usual music subjects needed, including organ, voice, piano, and has two assisting teachers. In the Seminary he has charge of voice work, both in song and speech, and gives courses in music in its application to church work.

His father is a Presbyterian minister, and amateur organist, pianist, singer. He married Margaret Wylie in 1936 and they have

two children, the eldest already playing "some mighty good parallel thirds on the piano."

Mr. Sydnor's future is to be devoted to educational work along the lines already in progress, for which his present year of schooling in New York is further fitting him.

R.C.O. Examinations

• in January 1946 passed 11 Fellows and 23 Associates.

Richard T. Gore

F. A. G. O.
Professor of Organ and Composition
Head of the Music Department
THE COLLEGE OF WOOSTER
 Wooster, Ohio

Horace M. Hollister

M.S.M.
Associate Organist
Director of Music for Young People
Madison Avenue Presbyterian Church
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Harry H. Huber

M. Mus.
Organist and Choirmaster
First Methodist Church
 Hutchinson, Kansas

Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
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August Maekelberghe

Compositions for Organ:
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 De Profundis Clamavi (Gray, in process)
 Fantasia (J. Fischer & Bro.)

Richard Purvis

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Institute of Music and Art
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Robert M. Stofer

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Organist and Choirmaster
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Organist-Choirmaster
First Christian Church
Conductor, Multnomah A-Cappella Choir
 Portland, Oregon

Harry B. Welliver

MUS. M.
Organist
State Teachers College
 MINOT NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
 Long Beach, California

Emerson Richards

Organ Architect

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Past RECITALS

Conferred to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

• *RICHARD KEYS BIGGS

Scottish Rite, Tucson
 "This recital is presented by the Southern Arizona Scottish Rite Cathedral in commemoration of the untiring devotion which John Marion McBride and William R. Voris gave to the cause of organ music."

*Marcello, Psalm 9
 Couperin, Soeur Monique
 Bach, Prelude G; Arioso.
 Schumann, Sketch Fm
 Russell, Bells of St. Anne
 Vierne, Carillon
 Borowski, Andante
 Saint-Saens, Allegro Giocoso
 Daquin, Cuckoo
 Biggs, Prelude on Bach
 Toccata—Deo Gratias

• RICHARD T. GORE

Westminster Church, Wooster
 Sowerby, Toccata C
 Gore, Prelude on Make Haste O God
 Hindemith's Sonata 2
 Franck, Chorale Bm
 Mozart, Andante for Barrel Organ
 Bach, O Man Thy Grievous Sin
 Passacaglia

• MARTHA ELIZABETH KLEIN

St. Paul's Chapel, New York
 *Karg-Elert, Ave Maria
 Handel, Fugue Cm
 Andrews, Celtic Melody
 Sowerby, Arioso
 Edmundson, Fanfare & Cortège
 *Bonnet, Chant Triste
 Whitlock, Canzona
 Edmundson, Pax Vobiscum
 Muffat, Toccata Cm
 These are two of a Lenten series by Miss Klein.

• LAVAHN MAESCH

Lawrence Conservatory
 Purcell, Trumpet Tune & Air
 Buxtehude, From God I Ne'er
 Clerambault, Dialogue
 Frescobaldi, Toccata l'Elevazione
 Pachelbel, Good News from Heaven
 Felton, Gavot; Paspy; Jig.
 o.s. Mozart, Three Sonata Excerpts
 Karg-Elert, Symphonic Chorale
 Titcomb, Scherzo
 Beach, Prelude on Folktune
 Elmore, Donkey Dance
 Whitlock, Plymouth Suite: Toccata

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Karg-Elert, Now Thank We All
Bach, Three Choral preludes
Bedell, Pedal Exercitium*
Bach, Fugue Gm
Key, Star Spangled Banner
Thompson, To American Soldier
McAmis, Dreams
Nevin, Will o' the Wisp
Yon, Hymn of Glory*
- **CLAUDE L. MURPHREE**
Trinity, Miami
*Widor, 6: Allegro
Edmundson, Easter Spring Song
Bach, Prelude & Fugue Am
Purvis, Romanza
Franck, Chorale E
Daquin, Noel with Variations
Murphree; American Folkhymn Prelude
Gaul, Fantasy on Easter Kyries
Fletcher, Fountain Reverie
Yon, Hymn of Glory
Avondale Methodist, Jacksonville
Recital on Hammond electrotone
Mueller, Thou Art My Rock
Edmundson, Two Classic Preludes
Schmutz, Lux Benigna
Diggle, Rejoice Ye Pure in Heart
Murphree, American Folkhymn Prelude
Daquin, Noel with Variations
Bach, Siciliano; Adagio C.
Guilmant, Son. 5: Scherzo
Purvis, Romanza
Franck, Chorale Am
- **FRANCIS MURPHY**
Christ Church, Philadelphia
Schmid, Gagliarda
Byrd, Pavane
Parry, Two Choralpreludes
Franck, Pastorate
McAmis, Dreams
Vierne, 2: Scherzo; Cantabile.
- **BETTY JANE SMITH**
Calvary Church, Pittsburgh
Bach, Prelude Cm; Heartily I Yearn;
Come Sweet Death; Fughetta.
Dupre, Cortege & Litany
Liszt, Fantasia & Fugue on Bach*
- **J. HERBERT SPRINGER**
St. Matthew's Lutheran, Hanover
Bach, Jesus Savior Son of God
Deck Thyself with Joy
Fantasia & Fugue Gm
Franck, Pastorate*
Russell, Up the Saguenay
Bells of St. Anne
Edmundson, Now Rest Beneath*
Liszt, Fantasia & Fugue on Bach
- **ROGER WAGNER**
St. Joseph's Church, Los Angeles
Biggs, Grand Chorus on Credo 3
Couperin, Soeur Monique
Bach, Three Choralpreludes
Prelude & Fugue Em
Trad., Londonderry Air
Titcomb, Gaudeamus
Clokey, Old Irish Air
Boellmann's Gothic Suite
- **HENRY WHIPPLE**
First Baptist, Montgomery
French Composers
Vierne, Westminster Carillon
Bonnet, Romance sans Paroles
Guilmant, Son. 5: Scherzo
Dupre, Two Crucifixion Scenes*
Mulet, Thou Art the Rock

French and American Composers

Franck, Chorale Am; Pastorate.
McKinley, Cantilena*
Sowerby, Arioso
Bonnet, Caprice Heroique
Vierne, 1: Finale*

Music for Holy Week

Bach, O Man Bemoan
Weitz, Mater Dolorosa
Wagner, Good Friday Music*
Dupre, Crucifixion*
Tournemire, It Is Finished

These are three of five Lenten programs with choir and vocal soloists.

• THEODORE H. WINKERT

St. Ann's Church, Brooklyn

*Bach, O Man Bemoan
Saint-Saens, Deluge Prelude
Schumann, Melody Gm
Handel, Largo
Mendelssohn, Athalie March of Priests
*Bach, Fantasia & Fugue Gm
Wagner, Cradle Song
Faulkes, Intermezzo C
Verdi, Aida Grand March
*Bach, In Thee is Gladness
Dubois, Andantino Reverie
Boellmann's Gothic Suite
*Bach, Prelude & Fugue Cm
Boellmann's Second Suite
*Bach, Prelude Am
Pasquet, Air in Style of Handel
Franck, Chorale Am
*Bach, Prelude & Fugue Dm
J.C.Marks, Moonlight on Lake
Thais, Meditation
Salome, March
*Bach, Prelude & Fugue C
Wagner, Pilgrims Chorus
Candlyn, Indian Legend
*Bach, Prelude & Fugue Cm
Mendelssohn's Sonata 1

These are from a series of 32 noon-hour Lenten programs between March 6 and April 18.

• GORDON E. YOUNG

St. Stephen's, Harrisburg
Scheidt, As Jesus Stood
Couperin, Fugue on Kyrie
Bach, In Death's Strong Grasp
Prelude & Fugue Bm
Vierne, 2: Cantabile; Finale.
Weaver, Bell Benedictus
Sowerby, Toccata
Bedell, Cantilene Bm
Mulet, Carillon-Sortie

Toronto Churches

• Church advertisements filling the entire page of the Dec. 29 edition of the Toronto

Daily Star show slightly less ministerial conceit than American churches reflect; there were 87 church advertisements, 40 of which mentioned the name of the organist, the other 47 mentioning only the clergyman. On a second page there were 26 other religious advertisements, not one of which mentioned the organist. Thanks to Edwin D. Northrup of Cleveland for the Star pages.

New York City Churches

• Comparing the Toronto churches that advertised and mentioned their music or organists, New York churches for April 14 showed: 118 churches advertising, 12 mentioned no names at all, 68 mentioned the talker's name, 28 mentioned something about special music, and only 10 had the generosity to mention the organist's name.

Musically Speaking

• "Nowadays nobody cares a tinker's dam what happens in Germany. Germany has only herself to thank for the colossal loss of prestige. With that extraordinary German conceit, she willed it—and if there is a greater conceit than that of the Germans, I have yet to hear of it."—Dr. HARVEY GAUL, in The Musical Forecast, April 1942.

Dr. Albert Schweitzer

• has returned to Alsace from Africa for a much-needed rest after seven years continuous stay in his African hospital work.—E.N.-B.

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William R. Huey, Jr.

• has been appointed to the First Presbyterian, Watertown, N.Y., effective June 1. The organ is a 3m Johnson & Son of 1892, rebuilt in 1920 and again in 1928, pipework buried behind inadequate openings. Present paid chorus will be changed to a volunteer chorus with at least two paid soloists, and junior and intermediate choirs added. Mr. Huey was born and educated in Chestertown, Md., entered Peabody Conservatory and studied organ with Louis Robert; ear-training, theory, piano, etc. were all a part of his Peabody training. From 1936 to 39 he was organist of North Baltimore Methodist, going then to Immanuel Reformed, to be dragged out of Baltimore and into the army in 1941,

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serving with the Fourth Armored Division as radio operator for forward observer—"all the way through." After release he went to Watertown, N.Y., as organist of the First Methodist and did supplementary work for the Y.M.C.A. there. While in England, finishing his preparation for the European invasion, he made the necessary contacts and was able to play the organs in Salisbury Cathedral, Bath Abbey (4m Norman-Beard), and a 5m in St. Mary the Virgin, Calne.

Organ & Orchestra

• E. Power Biggs, the leader in concert works combining orchestra and organ, gave this program April 24 in Harvard University's Memorial Church, with a group of players from the Boston Symphony, Arthur Fiedler conducting:

Porter, Fantasy on Pastoral Theme (organ and strings)

Hanson's Concerto for organ, strings, harp
Poulenc's Concerto for organ, strings, kettle-drums

Piston, Prelude Allegro (organ and strings)
Sowerby's Classic Concerto for organ and strings

In his radio programs Mr. Biggs has performed nine compositions especially written for his organ & orchestra broadcasts, and performed for the first time on the radio ten other organ-orchestra works.

Francis Murphy gave this program in Christ Church, Philadelphia, with 6 violins, 3 violas, 2 cellos, 2 horns, and bassoon:

Marcello, Psalm 19

Mozart's Sonata 14 (org., strings, horns)

Handel's Concerto 5 (org., strings, woodwind)

Dupre, I Am Black But Comely

Bach, Son.2: Vivace

Vivaldi's Concerto Am (org., strings, solo violin)

Karg-Elert, Legend of Mountain

Franck, Finale Bf

George L. Scott was soloist in this program with Raymond Jones' Sinfonietta Society, Sheldon Memorial, St. Louis, with nine string players from the St. Louis Symphony:

s. Geminiani's Concerto Grosso Cm

o-s Corelli's Sonata in D

s. Tansman, Variations on Frescobaldi

o-s. Mozart's Sonata 8, 7, 10

s. Stamitz, Orchestra Quartet

s. Sammartini's Concerto Grosso 4

s. Copland, Two Pieces for Strings

o-s. Mozart's Sonata 11

o-s. Handel's Concerto 5

Lauren B. Sykes was organist with 26 members of the Victoria Symphony in a concert in First United Church, Victoria:

Purcell, Chaconne Gm (strings)

Mozart, Divertimento Bf (woodwinds)

Fernandez' Suite (woodwinds and horn)

Mozart, Quartet (strings and flute)

Handel's Concerto 7 (organ, strings, and woodwinds)

How Nice to be Self-Satisfied

• "You can believe that what Christ teaches through His Church is true beyond any doubt; that such teaching is authoritative," says Chaplain Stewart in a pamphlet distributed by the National Council of Churchmen. Since when? The church taught that the world was made in seven days, was it? Also that the world was flat—and what did the church do to the first man who championed the truth instead of the Church's false teaching? The organist can help by being a great deal more careful of the texts he permits, both in anthems and vocal solos.

Austin C. Lovelace

• has been appointed to the First Presbyterian, Greensboro, N.C., on a full-time basis, including the multiple choir system for the Church and supervision of music in the church school; his Lenten programs will include Bach's cantata, "Christ Lay in Death's Dark Prison," performed with chorus and string ensemble. Formerly with Queens College, Charlotte, N.C., Mr. Lovelace served two years with the navy.

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Charles W. McManis

Out of one war and headlong into another

• T.A.O. readers know pretty much about the real Charles McManis through his many letters and reports in these pages. He was born on a March 17 in Kansas City, the one that's in Kansas (and he's fussy about that), had his early schooling there, earned his A.B. in the University of Kansas in 1936, the Mus.Bac. there the next year, studying organ with Laurel Everette Anderson.

His first organ position was assistant in Western Highlands Presbyterian, 1931; in 1934 he became organist of Trinity Episcopal, Lawrence, moved to Seventh Street Methodist there in 1937, was captured by the army in 1942 (actually he enlisted as the safer means of getting what he wanted—and he's always been rather particular about getting what he wants), wormed his way into Europe in 1944 (again because he figured it would be interesting to inspect at first hand some of the organs in England, France, and Germany), had to stay there six months longer than he liked, finally got out in one piece and jumped with both feet back into his beloved organbuilding.

As an organbuilder he began in 1928, and built an organ for himself "out of the scrap heap." In 1934 he began to work more seriously at it, as an assistant to Austin's Peter E. Nielsen of Kansas City, this one Missouri; here he learned about tuning, voicing, mechanics, and all that. In 1938 he equipped a shop for himself and went into rebuilding and maintenance work. He lists his products to date:

2-35 designed and rebuilt, Central Christian, Kansas City, Kans.

2-11 designed and rebuilt, Grace Lutheran, Kansas City, Kans.

2-5 designed and built, Hanover Lutheran, Cape Girardeau, Mo.

And while in the army at Camp Roberts he used his spare time, as recounted in earlier pages, to build an organ of wood pipes exclusively, metal being beyond the reach of any organbuilder at that time.

He has now organized The Charles W. McManis Company in association with Robert C. Wallace. His mother (whom we call a chip off the old block, for she is pretty much of the same temperament as her son Charles) is a pianist, and his father (who probably never can get a word in edgewise when the son & wife are around) is or was a baritone soloist and choirmaster.

Returning to the organbuilding career, Mr. McManis spent some time working for a builder here in America, and in one way or another persuaded the army to close its eyes while he inspected every important organ within reach of his ramblings abroad, with emphasis on some of the old German work. He has notions of his own about tone and ensemble.

Instead of beginning as a builder he first got his education as a player, and has kept his fingers sufficiently in trim to do some 25 or 30 formal recitals. He won't believe what you tell him, but he will think about it. He tackles the heart-breaking job with a vitality and freshness of outlook that are inspiring, not realizing any of the horrors just around the corner, like all veteran organbuilders do.

So please don't wake him up; just watch him, and wish him well. With so many of our once-famous names vanished from



CHARLES W. McMANIS
who would rather build organs than do anything else in the world and who laid the foundation by first securing a Mus.Bac. degree.

among the organbuilders and so very few of them left, there ought to be room for this new business into which he is putting so much energy.

We Hope So

• "Did you ever stop to think what's going to happen after the war? There won't be any German or Italian artists coming over here. They will be persona-non-grata because whatever artists are left in either Germany or Italy must be nazis or fascists. Any manager trying to book such artists would

find the going difficult."—Dr. HARVEY GAUL, in *The Musical Forecast*, April 1942.

Exchanging Recitals

• Claude L. Murphree of the University of Florida and Ramona C. Beard of Florida State College for Women started a recital exchange plan when Mrs. Beard gave a recital for Mr. Murphree in Gainesville March 24 and arranged for Mr. Murphree to give a recital in Tallahassee April 7; it is the intention to continue the exchange in future seasons.

Wanamaker Programs

• in the Philadelphia store during the Lenten season included four Wednesday morning organ recitals by Walter Baker, David Craighead (twice), Dr. Rollo F. Maitland.

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Book Goes for Another Printing

• Dr. William H. Barnes' Contemporary American Organ is again being reproduced from the third edition, the last printing having been about exhausted. A completely new edition of this book, brought up to date and printed from new type and plates, cannot be expected for at least two years, possibly much longer; in the meantime copies at the current \$2.50 price will continue to be available. This is the only book on organbuilding obtainable today; fortunately it is quite exhaustive and complete.

University of Michigan Recitals

• For the series of five organ recitals presented by Dr. Palmer Christian (see March p.65) the smallest audience was around 400 and the largest around 1000 (for Miss Coci); the Sowerby program drew second highest at about 800 and the others were between 500 and 600. Says Dr. Christian, "This tends to refute the argument that there is no organ public; we brought such to light right here in a community that prides itself on being sophisticated and that has ten regular concerts and a six-concert May Festival every year." This was the first time any member of the faculty of the

School of Music presented the work of his department in any such concentrated form—five concerts within an eleven-day period—and the results prove the effort warranted. The organ department is filled to capacity and has already outgrown organ-practise facilities; Dr. Christian's classes are filled to capacity for the coming 1946-47 school year.

Ernest Mitchell's

• presentation of Rossini's "Stabat Mater," with big-name soloists, string ensemble of nine, and tympani, drew a crowded house to Grace Church, New York, March 31, and something like four hundred were turned away for lack of seats.

Edwin B. Stube

• has been appointed to the First Methodist, Williamstown, Mass., where he will direct an adult chorus of sixteen with two solo voices and play a 3-23 organ built c.1927 by the then Skinner Organ Co., now Aeolian-Skinner. Mr. Stube was born in Orange, N.J., graduated from Phillips Exeter Academy and then Williams College, Williamstown, earning his B.A. there this spring. He studied organ with Robert Barrow, Claire Coci, Arthur Poister.

The Organ Raises Price

• Publishers of The Organ, the London quarterly, advise that effective with the July 1946 issue the subscription price will be increased to 12/6; presumably the publishers are still refusing to accept new subscriptions. The British have done a lot of fighting, a lot of suffering, a lot of work; they have done no whining, leaving that to the French, Germans, and Italians. We hope no American is so ignorant as to be remiss in his adequate sympathies for England and Englishmen.—Ed.

Opinion-Forming

• Scholastic Magazines' Institute of Student Opinion asked a group of boys and girls: "Which of the following influences your thinking to the greatest extent?" and got these percentages:

- 38% Family,
- 17% Magazines & newspapers,
- 11.5% Close friends,
- 10% Radio (heaven forbid),
- 6% Community and student opinion.

"Teachers, church, movies, school books are at the bottom of the list," was the concluding comment. Possibly T.A.O. has been right in its contention that the chief thing wrong with the church today is the preacher.

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• "If the audience has to close its eyes in order to get its mind off the man in front of the performing group and onto the music it is performing, I would call that an unfortunate result, regardless of how beautifully the group is performing, often in spite of the conductor."—NOBLE CAIN, in Educational Music Magazine, March 1946.

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V-VOICE: An entity of tone under one control, one or more ranks of pipes.
R-RANK: A set of pipes.
S-STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
B-BORROW: A second use of any Rank of pipes (percussion excluded).
P-PIPES: Percussion not included.
DIVISIONS
A-Accompaniment h—harmonic
B-Bombard hc—high C*
C-Choir l—languid
D-Antiphonal m—metal
E-Echo m—mouth-width
F-Fanfare mc—middle C*
G-Grand o—open
H-Harmonic pf—prepared for
I-Celestial r—reeds
L-Soft rs—repeat stroke
N-String 2r—two rank, etc.
O-Orchestral s—scale
P-Pedal s—sharp
R-Gregorian s—stopped metal
S-Swell s—stopped bass
T-Trombone ss—single stroke
U-RUEckpositiv t—tapered to
V-Positiv t—in
Y-Sanctuary t—triple
VARIOUS
b-bars tc—tenor C*
b-bearded u—cut-up
b-brass uc—upper C*
bc—bottom C* unx—unexpressive
c-copper w—wind-pressure
e-cylinders w—wood
ce—cres. chamber wm—wood & met.
d-double z—zinc
f-flat "—wind pressure
fr-free reed "—diam. of pipe
h-halving on "—pitch of lowest pipe in the rank

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4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
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 2/9m—Mouth-width covers 2/9th of circumference of pipe.
 1/4u—Mouth cut-up is 1/4th.
 17h—Scaled to halve on the 17th note.
 Dynamics indicated from ppp to fff.
 Order in which details are listed:
 Dynamic strength, wind-pressure, scale, details, number of pipes.
 *b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
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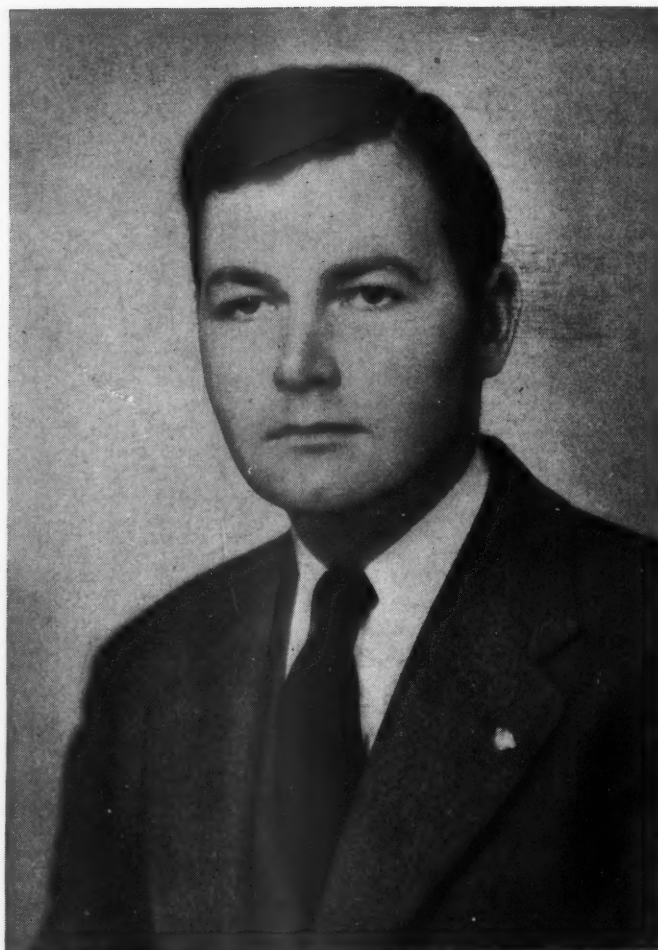
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1st of month, main articles, photos, reviews, past-program columns.
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 15th, advance programs and events forecast.
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